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PAINTING T-SHIRTS

Summer's coming!



ASIAN STYLE

Helmet Painting

FANTASY ILLUSTRATION

Mickey Mouse | Mythologic Ferryman



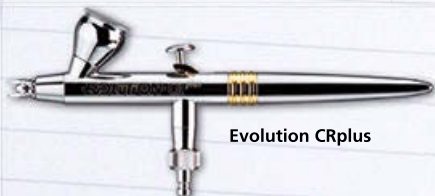
International Airbrush Days | B/W Portrait | Texture Effects | Vega 1500

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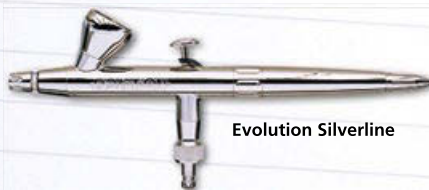
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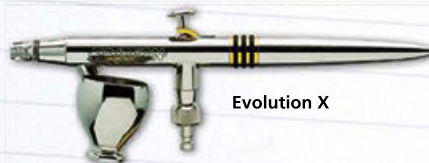
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What an exciting three months it's been since our last issue came out. The **International Airbrush Days 2015** in Hamburg, Germany demanded a lot of time and effort from the ASBS editorial staff. But it was all well worth it: We kicked off the month of May with three unforgettable days together with over 80 participants and lecturers from 14 nations. The best pictures of the event are part of this issue.

Nonetheless, we've naturally not cut back on finishing our next issue of this magazine. Thankfully, when it comes to planning out this magazine, we can depend on our trustworthy Step by Step authors who always send us their contributions in good time. This was also the case for **Gerald Mendez** despite travel stress and European tours, who made his incredible "Mickey Runaway Brain" article available to us. We are honored to be able to release a Disney motif, which normally is subject to very strict copy-right and usage right restrictions. Admittedly, the artists sometimes have to wait quite a bit of time until their contributions are published – as was the case for e.g. **Rob van Dijk** and **Pradeesh Raman** with their portfolios or even **Ariel Castellaro**, whose David Bowie portrait is something feel is just outstanding. It's actually unforgivable that we've got rearrange such lovely contributions for the sake of a lack of space, current issues or even just to strive for the "perfect mixture". But this is unfortunately what editorial life is like!

In as much as it's possible, we do try and adjust ourselves to the season of the year. That's why we've sought out the T-shirt Steps by Step from **Diego Baubinas** for this issue as it's just perfect to start off the summer. Surely you'll like the many other exciting topics in this magazine such as the helmet painting from **Lies Maria Wilhelm**, the Ferryman by **Sarah Richter**, and the new portion of the ASBS series "Roger Hassler's Texture Effects" on the subject of water drops.

We are excited about everything that's going to happen in the next three months – you'll find out all about it!

Your ASBS Team



Lunch with friends:
Dru, Craig, Uwe and Silvia.

Ready: Snapshot shortly before
Gerald's departure.

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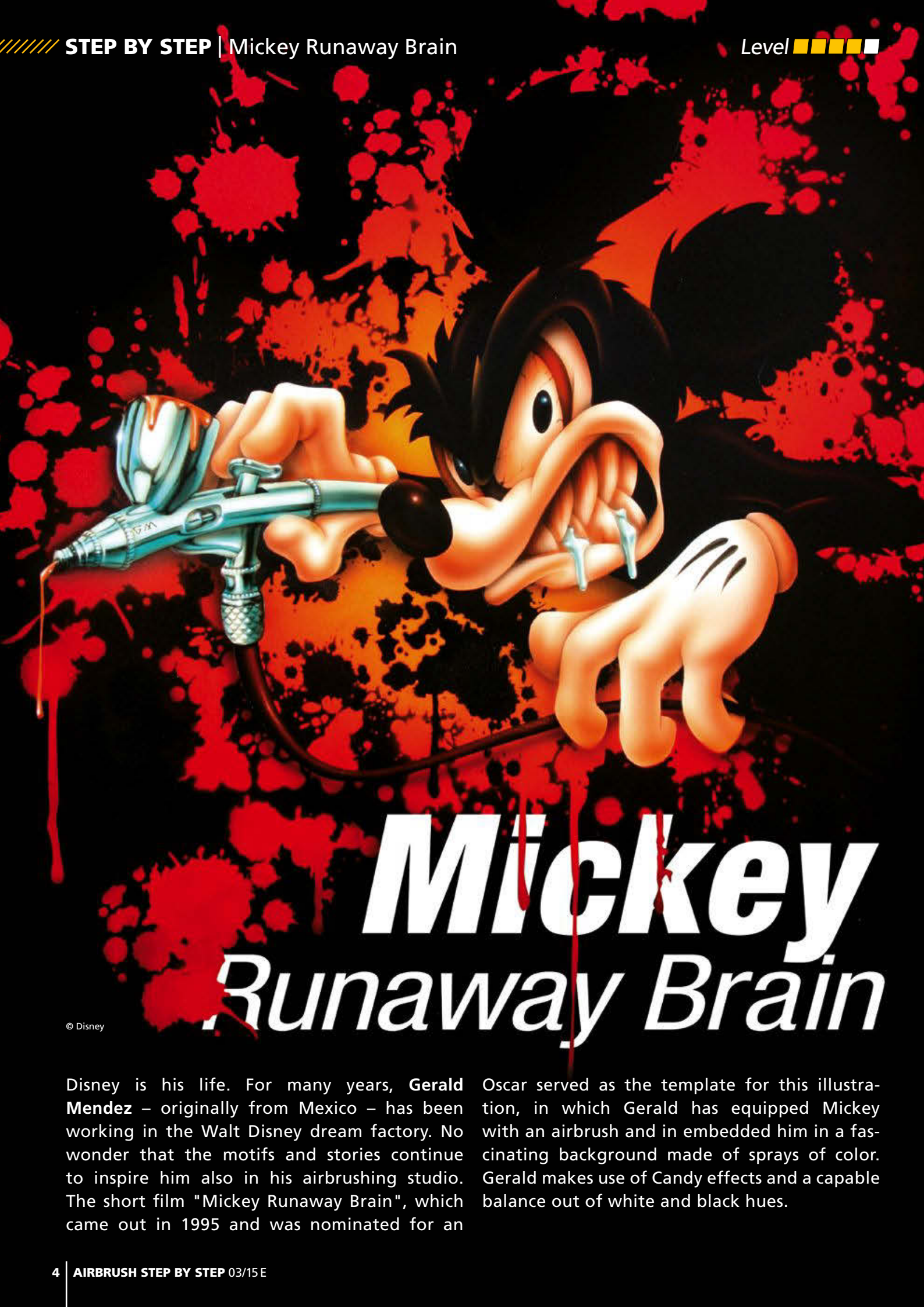
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The Beauties and the Beasts...



© Disney

Mickey Runaway Brain

Disney is his life. For many years, **Gerald Mendez** – originally from Mexico – has been working in the Walt Disney dream factory. No wonder that the motifs and stories continue to inspire him also in his airbrushing studio. The short film "Mickey Runaway Brain", which came out in 1995 and was nominated for an

Oscar served as the template for this illustration, in which Gerald has equipped Mickey with an airbrush and in embedded him in a fascinating background made of sprays of color. Gerald makes use of Candy effects and a capable balance out of white and black hues.

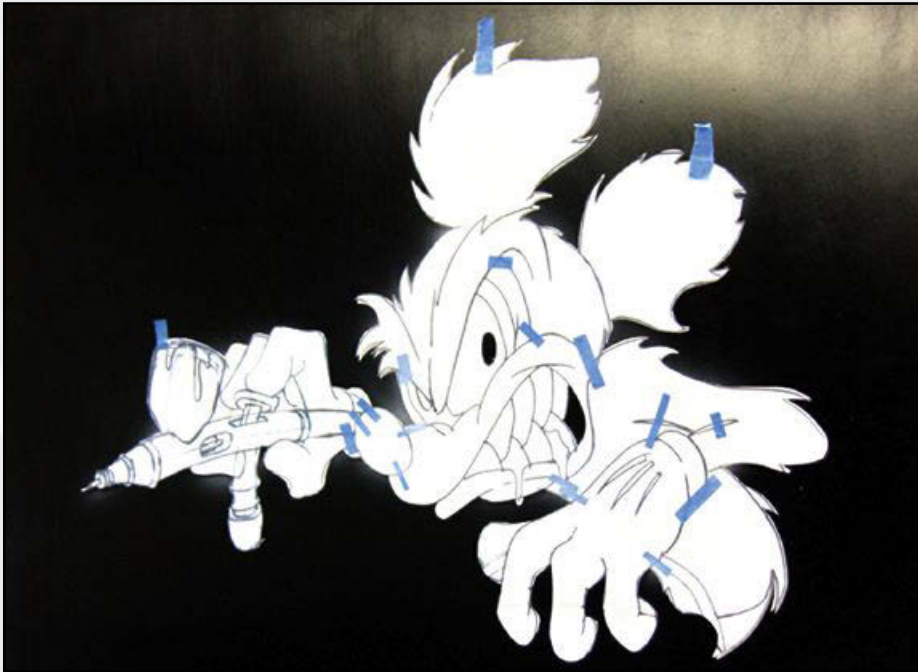
EQUIPMENT – Mickey Runaway Brain

Airbrushes: Iwata CM-C, Iwata Kustom-CM, Iwata HP-CH, Iwata Eclipse HP-CS, Iwata Eclipse HP-BCS, Anest Iwata LPH-80

Paint: House of Kolor Black and White basecoat color paints, House of Kolor Intensifier Kandy Koncentrate colors, House of Kolor Intercoat Clear SG-100, House of Kolor Urethane Clear Coat UC35.

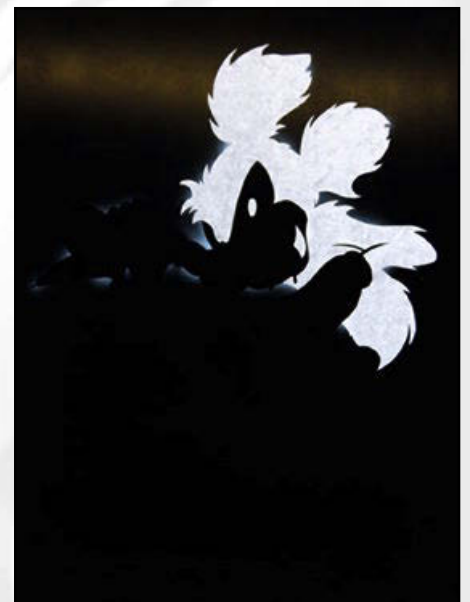
Surface: 18" x 24" Aluminum Panel

Additional Tools & Materials: Ultra Mask Artool Masking Film, Long Term masking tape, 36"x42" Cutting Matt, Xacto Knife with #11 blades, 1000 grit sand paper, Tracing paper, ¼" Calligraphy Marker, Gerald Mendez's Splatter FX™ Sets Freehand template from Artool®, Apple computer with Adobe Photoshop CS software, Wacom Cintiq 24HD.



01 | Reference To start this project I designed a concept and layout considering the use of my Artool template Splatter FX, taking advantage of the black background color and the main subject, Mickey as a Runaway Brain holding an Iwata Airbrush. What a perfect combination! Once I created this composition, I printed a clean line art to use it as my main stencil of the project, by cutting the contour of it on top of a transfer tape, so that way I'll have two silhouettes, one on paper and one as a mask, both in the same cut. I placed the image over my black aluminum base and spray a very light mist of white around the silhouette.

02 | Masking Mickey Knowing the placement of the image, I covered the black areas of the character with the precut mask to block these areas from overspray.



03 | White Splatter With the black parts of Mickey's body covered, I can spray white in the surrounding areas to define the character's shape using my Artool Splatter FX template. Note that I cov-



ered the edges of the template with a paper mask to protect from over-spray to have a clean and crisp splatter around the character.



04 | Masking the Background With the white splatter background and the character shape defined, I placed the precut paper mask to know the exact location of Mickey and to be able to mask the surround area.



05 | Mickey's Face At this point I masked the white splatter, using my precut transfer tape and protecting the rest of the panel from over spray with mask brown paper. Exposing only the white areas of the character and using my precut line art sheet, I sprayed the edges of the face, teeth, eyes and hands, with a diluted black paint only to separate these areas, before I freehand the shades. Once the separation lines are defined, I start doing freehand shading to create volume and depth.



06 | The Airbrush

Exposing the airbrush, I add separation lines to it. To create volume and depth, I am doing some freehand shading again. I also add further details and textures such as vertical grooves in the teeth and small veins in the eyes. I add a chrome look to the airbrush by creating reflections and hatching at the valves and threads.



07 | Drop shadows

After all the shading has been sprayed with a soft blended shades, the mask has been removed, and I concentrate in create drop shadows where necessary to give the illusion of having the character on top of the white splatter, also I spray a new black splatters on top of some of the white areas to give a better balance and contrast.



08 | Ears and Body

Now I removed the masked black areas exposing the ears, head and body of Mickey to spray some white highlights on key points to give definition to the whole character. Then a very light mist of diluted white paint has been sprayed on top of the background and accents have been added with black splatters on top to give some depth to the background.

09 | Black and White Balance

The interesting part of this design is to integrate some of the black areas of the character with the black background. The idea is to be able to read in full the rendering, but at the same time have it blended with the background as an element of design, mixing the positive and negative splatters in the whole composition.



10 | Masking for Color

The next step is to add color to it, so I must mask all the white areas on the character with my precut transfer tap. Note that some sections of the mask have been secured with additional tape to assure full protection of the mask.

11 | Coloring the Background

House of Kolor Kandy Apple Red has been prepared by mixing it with SG-100 Intercoat Clear to add adhesion to the transparent intensifier. I'll take advantage of the black areas spraying the transparent paint over the whole panel integrating the dark tones and highlights and to give color to the white splatters. The center area of the background has been sprayed with Tangerine Kandy Concentrate to enhance and give some depth.



12 | Coloring Mickey

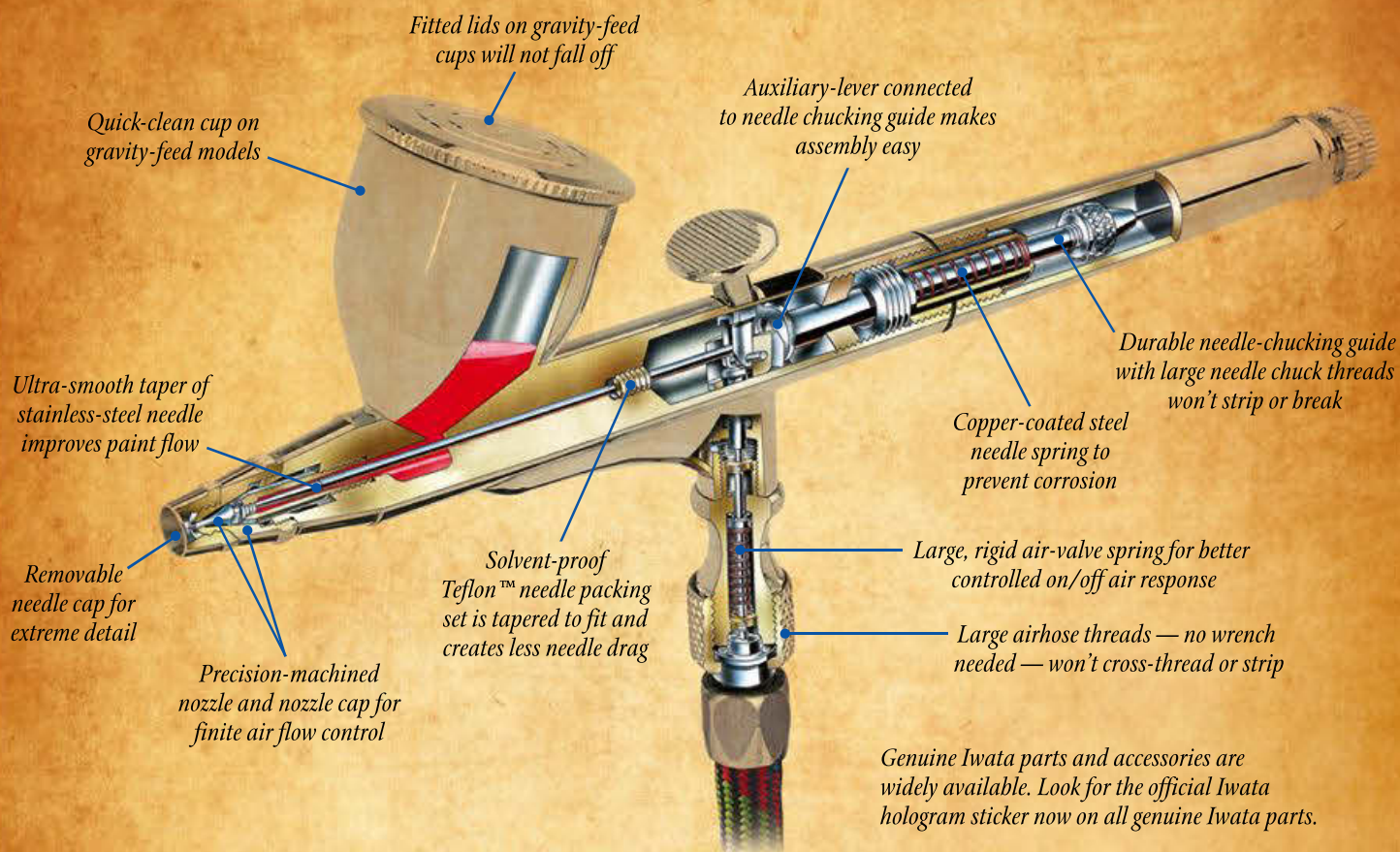
A light mist of House of Kolor Candy Tangerine and Apple Red has been sprayed to the shades on the face, teeth, eyes and hands. The airbrush and the saliva on the mouth get a very light mist touch of Candy Oriental Blue. The hose of the airbrush has been masked and rendered, along with final highlights and details to ensure the right look on the rendering.

13 | Intercoat Clearing

At this point the main illustration is ready for clear coating to give protection to the artwork before the final touches of lettering and pin-striping.

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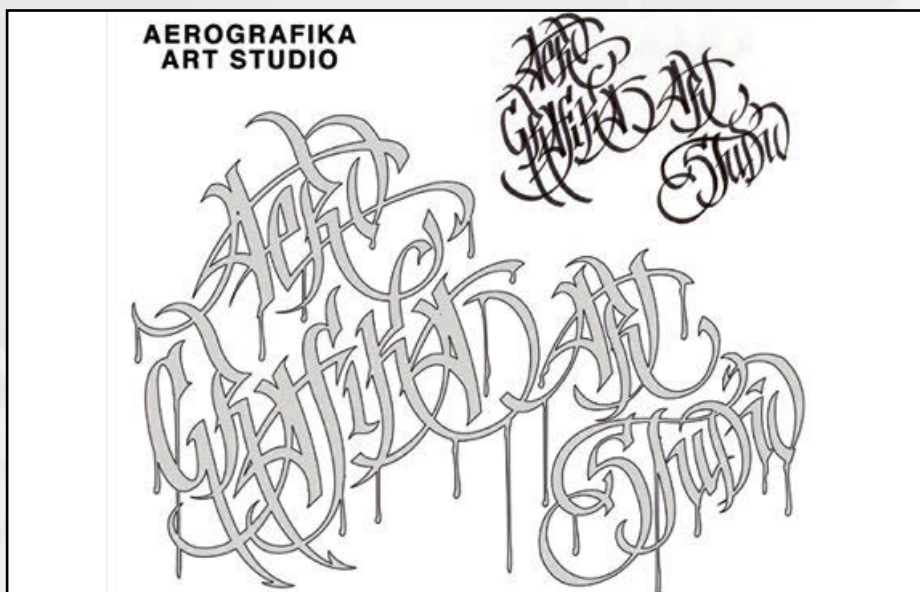
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14 | Lettering After seen the cool effect and personality of the final image, I decide to incorporate some lettering with the name of my business: Aero-grafika Art Studio. I designed a lettering with a touch of Graffiti Style, after of many trial and error sketches made with marker I get the final rough concept, and then finalizing the lettering design digitally including some drips to match the splatter design.



15 | Spraying Letters The lettering was masked on top of the artwork already protected with few coats of clear. Using transfer tape I carefully cut the letters and drips. A silver base was sprayed followed by silver metal flake, to give an extra sparkles and sheen to the lettering. A blending coat of Candy Tangerine and Apple Red gives the final color to it.

16 | Pinstriping and Finish Before the final clear coat and polish I let the Pinstriper to go around the lettering and do final accents to enhance the piece.



GERALD MENDEZ

Gerald Mendez was born in Mexico City. All his life he was introduced to different aspects of art, because of his father, who was an architectural model maker and also loved art. After his graphic design education Gerald Mendez moved to Southern California where he undertook the challenge to master as many painting techniques as possible to improve the quality of his work, including professional airbrushing and digital illustration. Today, Gerald has made a successful life in the US through his artwork. He operates his own studio called "Aerografika Art Studio" and he is currently working as a senior designer and illustrator for Walt Disney Co. Furthermore he keeps very busy as a creative automotive airbrush artist. Gerald has developed his own personal style, e.g. the combination of the human form and fantasy landscapes, what he calls "Surreal Dreams".

www.aerografika.com



DO YOU KNOW...

ROB VANDIJK



// Residence:

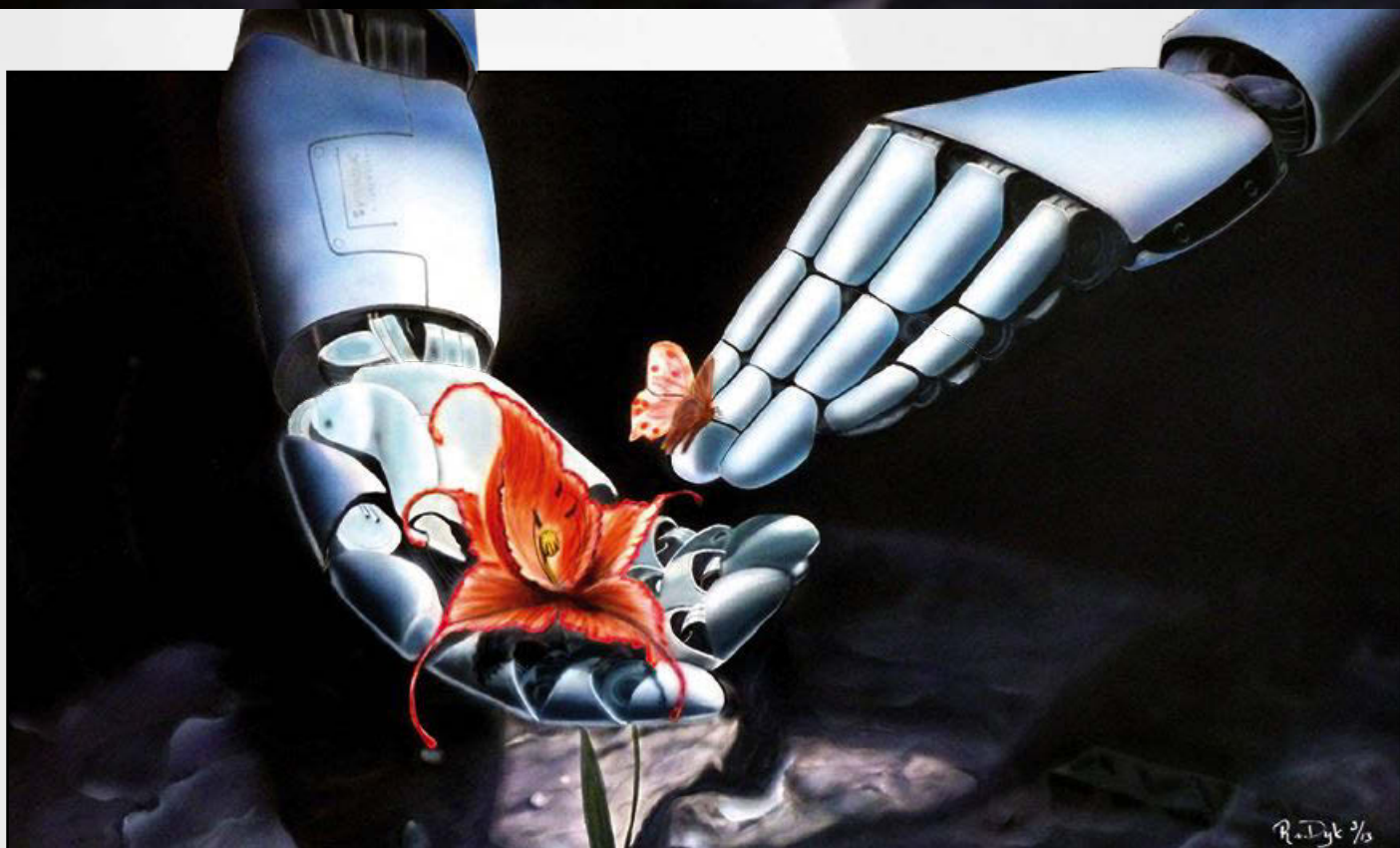
I live in Duiven (near Arnhem) in the Netherlands.

// How I became an airbrush artist:

I always did some drawing and then in 2010, I was watching TV and saw how an airbrusher painted a motorcycle. That really fascinated me. I then participated in a short seminar in Almere and that's how it began. In 2011, I absolved a workshop with Dru Blair when he visited Lion-Art in Goes, where I was able to improve my technique. In 2013, my wife sponsored a course for me with Marissa Oosterlee at the studio from Peter Evers in Ravens-tein. I learned a lot there!

// This is what I like to paint the most:

Everything actually! I try out various topics all the time – from abstract to Classic Cars, from animals to glamorous portraits. But if I had to choose, then it's Classic Cars and animals.



// What inspires me:

Nature and technology inspire me the most.

// These are my templates:

I'm always trying to use my own photos as a reference. I also get pictures from friends, who then say I won't be able to brush this or that – but I've always won that challenge up to now! And naturally I find pictures online.

// For an airbrush picture, I need...

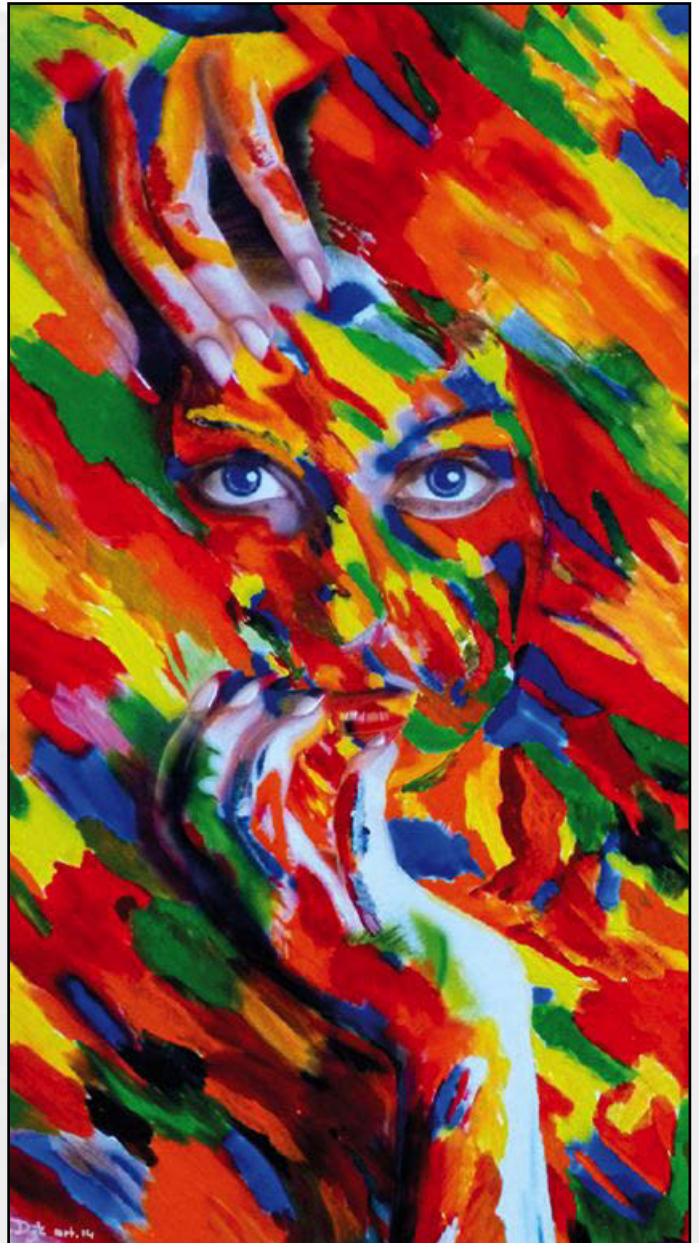
... an average of roughly 15 hours, I think. This varies a

good bit though. I never really keep track of the time. I create about two pictures per month.

// You can see my work here:

I have a website: [www. Airbrushrob.nl](http://www.Airbrushrob.nl). In addition, I'm currently searching for exhibition space. And I'll naturally be exhibiting my work at "The Fantasy World of Airbrush" on August 15th/16th in Greifrath, Germany as well as in January in Rosmalen, Holland.





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Strawberry tongue

The alluring strawberry tongue has recently become a popular painting and composing motive and can perfectly be used on T-Shirts. Argentinian

Diego Baubinas has accepted this challenge and is establishing this artwork with patient stencil work.

EQUIPMENT – Strawberry tongue

Airbrushes: Iwata Revolution CR 0.5 mm, Iwata CM-B

Paints: Acrylic airbrush paints (red, yellow, blue, white, and black)

Surface: 100% cotton white t-shirt, color printer, regular printer, white paper

Other materials: Low tack masking tape, cutting mat, X-Acto blade, iron



01 | Designing stencils

Print several copies of the reference in real size to use on the painting process. They will be cut in different shapes to use them as free hand shields during the process. I use this method to avoid the use of graphite paper and pencils, because I will use bright colors and the black guidelines would otherwise show through, ruining the final result. I choose paper to make a freehand shield, because I will only use them once and paper is easy to cut with the scalpel. But if you want to paint several copies, you can cut them in plastic sheets. The cutting processes are a little harder, but you can re-use them a lot.

02 | T-shirt preparation

Lay the t-shirt flat on a table and place the printed reference in place. With a pencil, I poke a point through the paper to leave a mark of the corners on the image. This is very important, because you can distort the t-shirt surface when you stretch it on the board for painting. This can become very noticeable in a rectangular image and ruin the final result. Stretch the t-shirt on the board and make sure that the four pencil marks keep the rectangle shape, thus matching the reference. Spray a layer of reduced extender (acrylic transparent base) on this area and iron it using wax paper between the iron and the t-shirt to avoid the iron to get stuck. This base will smooth down the t-shirt surface, reducing the lint and easing the painting process.

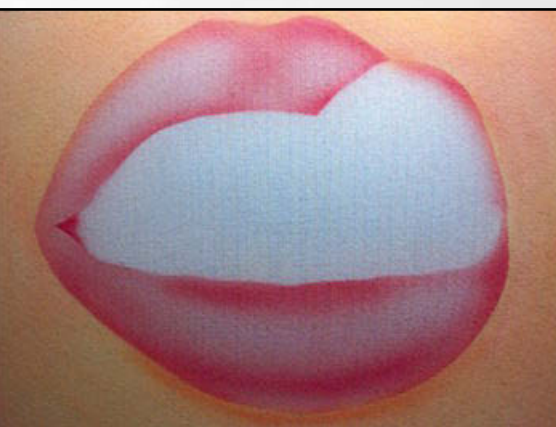
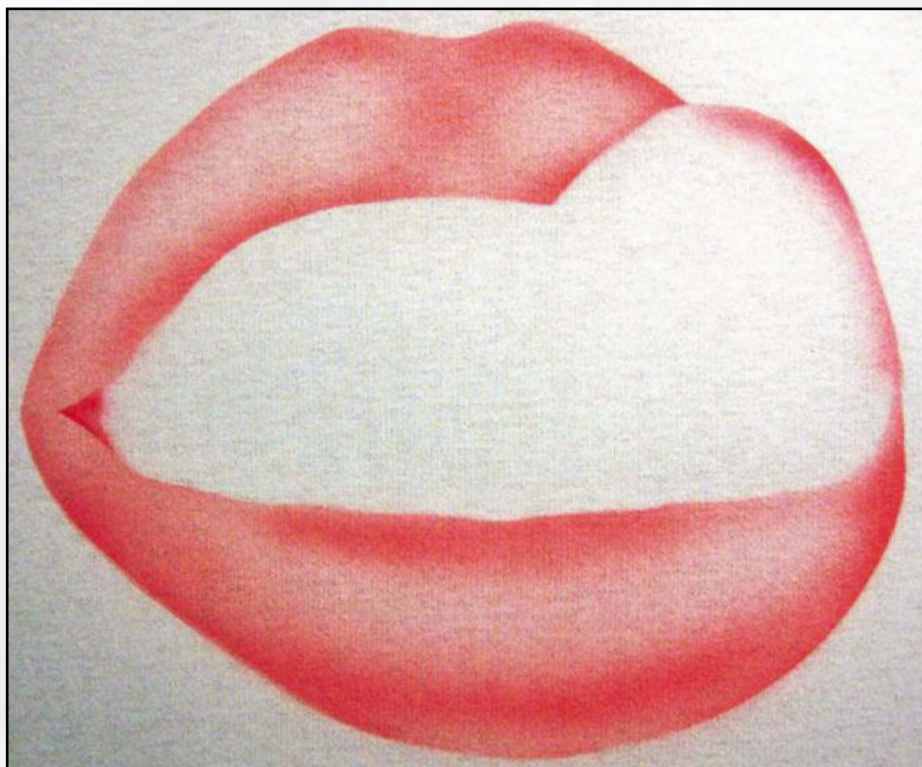
03 | Frame and mask painting area

Use low-tack masking tape to frame the rectangular area where the paint goes and cover the rest of the t-shirt with paper to protect it from overspray. Working on a white t-shirt, you want to avoid overspray. This is very important, because you can't get rid of it easily like you can with a black t-shirt, because the blue shift of the white paint. Overspray will kill the professional sharp look of your painting. Take one real size printed reference, place it in the cutting mat and use the scalpel to cut the inline and the outline of the lips and the tongue, but do not go too far. You need to leave everything in one piece to keep the shapes correct.



04 | Lip contours

Put the stencil in place. You can use repositionable adhesive spray to free both hands or just hold it manually. Fold the area of the lips and spray straight red as a subtle mist. We just want to lay the main lines to work freehand. Add a couple more coats onto the darker section of the lips as well as the interior and exterior lines and the bridge of the upper lip fading toward the interior section. Do not paint the entire surface with the same intensity or we will not be achieving the correct shapes that we need to get the realistic 3D effect. Fold the tongue section and spray a soft mist just onto the tip area so as to limit the background, but not the rest, or else you'll lose the border of the lips.



05 | Background

To paint the background, mix red and yellow to get an orange color and add some drops of white to turn it into more of a peach color. The drops of white will make our paint opaque and as such, we'll have an easier time to get an even coverage. Use the stencil to avoid overspray in the teeth section. Don't worry if you overlay a little on the outside line of the lips. A soft edge will add realism to our work. Create a couple more layers under the lower lip so as to leave a strong base where you'll next be able to paint the shadow color.

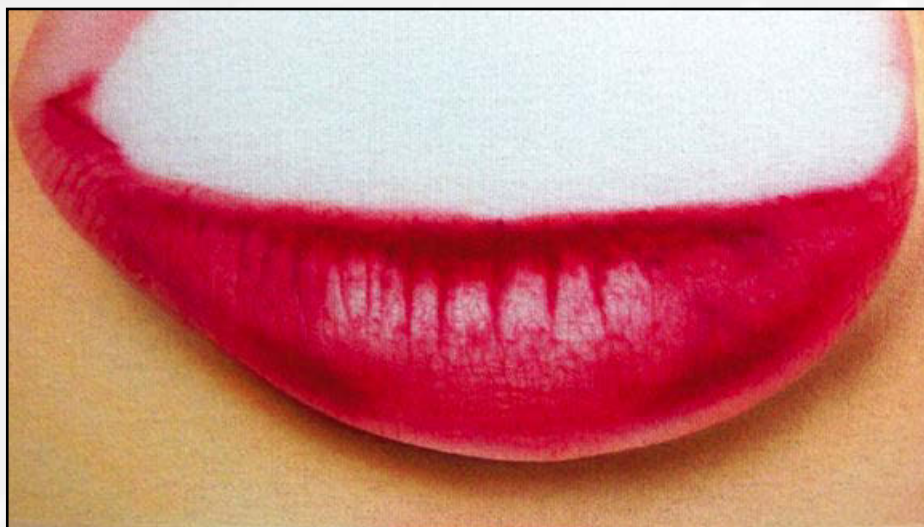
06 | Shadow

To create shadow color mixture, add a drop of blue and of red to the already created peach color to obtain a brownish shadowy color. Spray this color under the lower lip and be careful to leave a gap between the lip and the shadow. This point is where our secondary light hits the mouth, thus adding dimension. Use stencils to protect the lip, if necessary, but not for the shadow. The only hard edge is in the border of the lip with the shadow. The rest of the edges of the shadow tend to blend towards the skin tone.



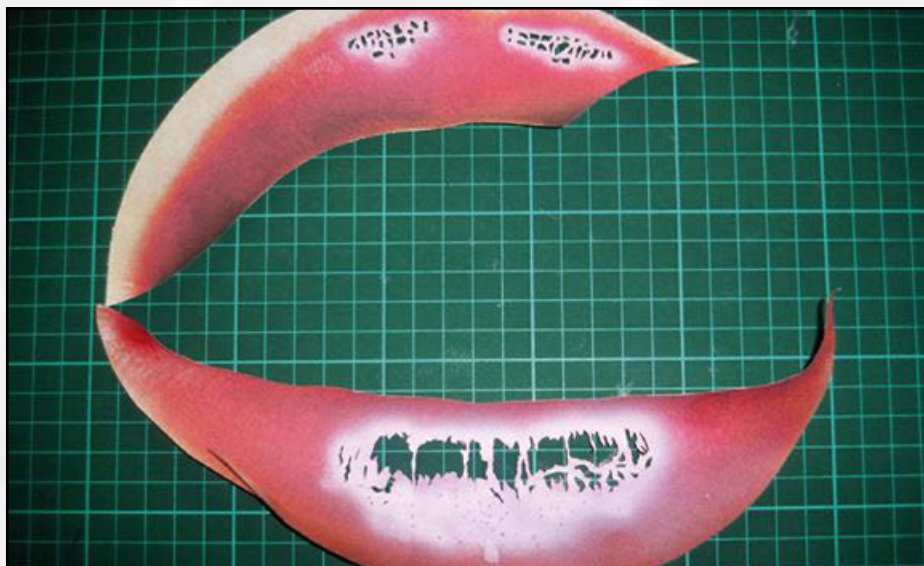
07 Lip texture

Start detailing the lower lip, which is less complex and will give you the confidence you need to paint the other. Take the dark red and start painting the main vertical lines so as to define the bigger grooves in the lip texture. Then add a lot more thin wiggly vertical lines. Do not paint the entire length of the lip. Check the reference and copy the main look of the texture. Create some short wiggly horizontal lines following the curve of the lip, but only in the darkest areas. Do not overwork on the highlights. Paint a soft layer on the darker areas to reestablish the shapes.



08 Second layer of texture

Take some of the dark red paint that you previously mixed and add some drops of blue to get an even darker red, almost purple, color. Load the purple with blue and work on the second layer of texture using the same method that we used with the dark red. Only work in the darker areas of the lip to gain depth in the texture. Place a soft layer in the darkest parts so as to add some more dimension. At this point, the texture may look too dark, but that's OK. Highlights will give a wet look and add some realism. It adds to the rest of the dimension.



09 Highlights

Taking a closer look, we can see that highlight color is not a pure white. As such, load up on white and add a drop of red to mix a very subtle pink (this will kill the blue shift a bit as well). Highlights have hard edges, so we will use the stencil to paint them. Take the printed image and cut the bright areas of the lip. Put it in place and then spray the subtle pink in a soft layer. We want it transparent so as not to kill the texture underneath. Make random little dots on the lower section where needed. Use lip color to blend the highlights with the lip's texture and complete the effect.



10 Upper lip

The upper lip has a different shape than the lower lip. It's also has a dark section in the lower section where you can see the reflection of the teeth. This is also the main difference and is very important to make it look correct and realistic. To paint the upper lip, use the same color and technique that you used on the lower lip. To border this with the tongue and teeth, cut a mask and affix it with low tack tape to protect those areas. Begin work with the dark red to establish the main wrinkles. Load the dark purple-red and paint the second layer of textures. Save the area where the highlights will be, especially where the reflection of the teeth needs to be seen. Use the stencil to paint the highlights the same color and with the same technique as before.



11 Tongue

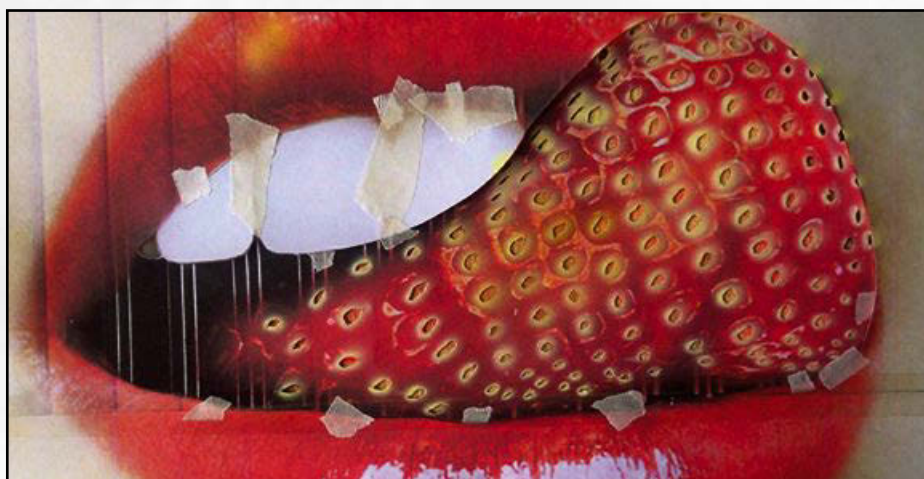
To paint the tongue, mix red with a couple of drops of yellow. We are aiming for a different red than the red of the lips, kind of a brighter, slightly more orange version of red. Take a printed image and cut out the tongue to use the rest as a shield, protecting the finished lips and the teeth section. Paint it flat. We will give add dimension later with a darker color. Load the lip color (dark red) and paint the shadows to add the shapes from the outline fading inward and toward the sides in the center so as to add the center trough.



12 Achenes

Strawberry seeds – or achenes – to put it biologically correct – have hard edges, so it will look better if we use stencil again. Cut a printed tongue and remove all the achenes with the scalpel. Load yellow and add some drops of white to make an opaque yellow that can be seen over the tongue color. Place the achenes stencil over the tongue and spray the opaque yellow. You can flip the stencil to check the opacity of the color, but don't remove it yet. We need it in

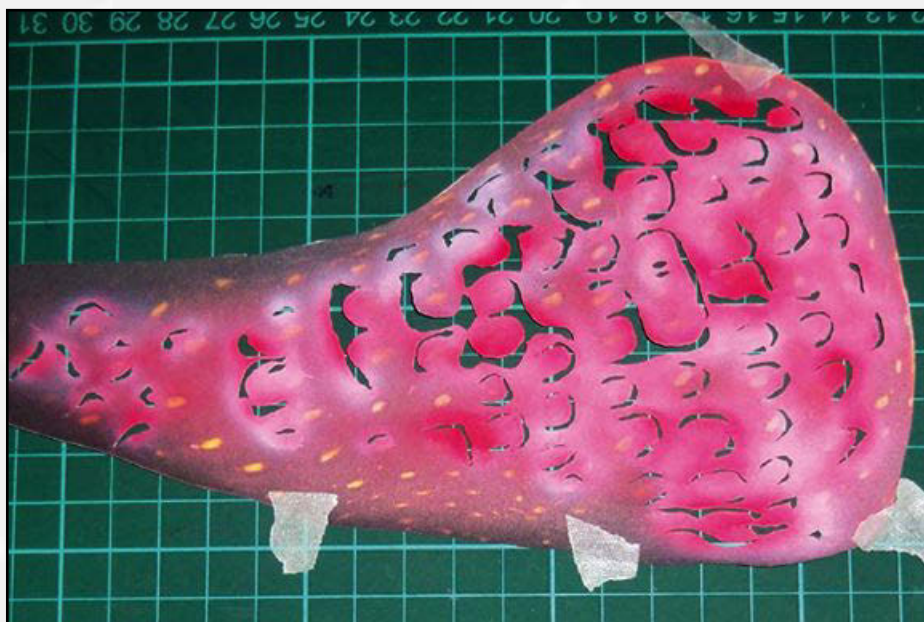




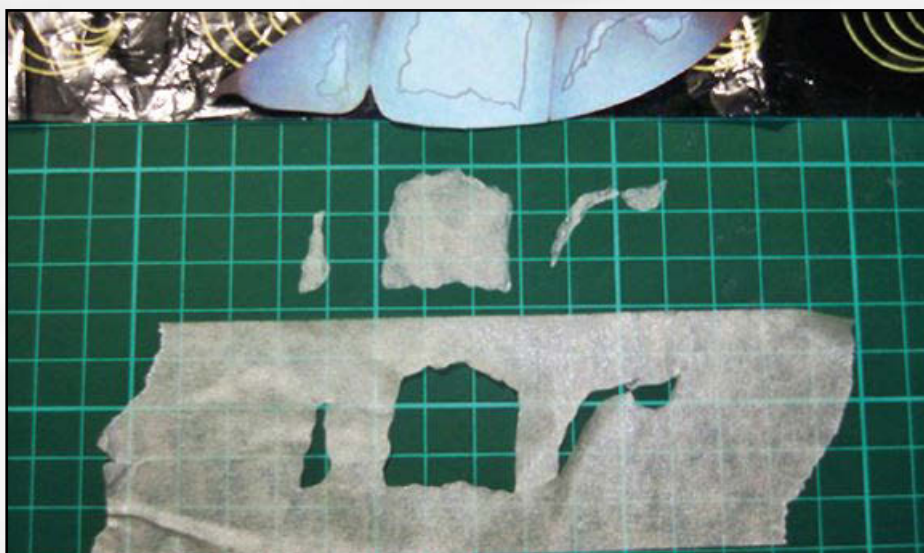
the exact same place for the next color. Add a drop of red to the mix to get an opaque orange and carefully spray it on the lower section of every achene. This will give dimension, avoiding the look of yellow spots on the tongue.

13 | Reflexions of the tongue

Take another printed picture of a tongue and use the scalpel to cut the tongue's wet shines. I know this is a lot of work, but it will be worth the effort to paint them. Load the slightly pink white that we used earlier to



paint the lips highlights. These highlights are a lot more subtle, so in this case, just spray a very soft layer through the stencil. To improve the look even more, add texture to the wet spots using the stippling technique to avoid the flat look of the highlights.



14 | Tooth

Use carbon paper to transfer the teeth highlight shapes into masking tape. Cut it and stick it to the t-shirt in the right place. This will preserve the white of the fabric that will be the highlight color. Mix a shadow color for the teeth and gums with a drop of purple and black, but extremely over-reduced. Cut a printed image and use it to lay the main straight lines of the teeth and gums, then remove it and add dimension to the teeth (do not remove the masking tape of the highlights yet).



15 | Buccal cavity

Mask the lips and teeth to spray the dark inner color of the mouth. Don't use straight black. This would decrease the realism. Instead of that, mix a drop of black with the purple red to make a deep dark purple. Spray onto the void and the left side of the tongue as well as on the border of the lower lip, fading towards the tongue.

16 | Finished T-Shirt

The t-shirt is done. As a protective measure for long-lasting images, I seal the image at the end of the work, but this step is optional. To seal it, I spray extender all over it and iron it using wax paper in between to avoid the iron from getting stuck. This also adds some glaze, which I feel makes it look better. Put it on, impress your friends, and enjoy!

DIEGO JAVIER BAUBINAS



Diego Javier Baubinas was born in Berisso, Buenos Aires, Argentina in 1973, where he still lives to this very day. He started his artistic career in what he calls the field of "Techno-art", working on extreme thematic creations and the modification of computers, peripherals, and electronic artifacts, conducting tutorials and participating in a publication for a computer magazine, public events, and work orders for hardware companies. When he first bought an airbrush, he was aiming to improve the quality of his techno-art works, but this exceptional tool and art form captivated him completely and changed his career forever. After that, he learned the basics of airbrushing on his own and then started to take courses to learn advanced techniques. Up to now, most of his work has been based on illustrations aimed towards realism on all kinds of surfaces from vehicles to t-shirts to canvas, and paper, etc.

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The Multifaceted Work Animal: The Thayer & Chandler Vega 1500

The *Thayer & Chandler Vega 1500* is a double-action gravity flow system with 0.5 mm plug-in nozzle and a paint cup with 7 ml capacity. The device is produced by the American company Badger, but just like with its sibling models Vega 600, 1000, and 2000, distributed by the traditional brand *Thayer & Chandler*. Since 1891, *Thayer & Chandler* have been counted amongst the first manufacturers of airbrush devices and were stationed in Chicago until their cessation in 1998 – just like Badger Airbrush founded in 1963. In 2000, *Thayer & Chandler*

were purchased by Badger. The Vega 1500 is delivered in an acrylic box with an assembly key for the suction cap, a black cap for the gravity flow cup and a pipette for filling paints. With the installed 0.5 mm nozzle, a large range of paint sorts can be processed. Whether ink, classic airbrush acrylic paint or liquid T-shirt paint, the Vega 1500 can work with everything. As a result, the areas of application for the device are widely dispersed. From model construction to face



painting and nail art to custom painting, the device does well for itself in many disciplines.

Despite the really large nozzle, the spray picture is pleasantly fine such that even details can be sprayed on with it. As with other *Thayer & Chandler* Airbrushes, the Vega 1500 is delivered with a red aluminum handle piece. As a result, the device is really quite light with 72 grams and can be held nicely in the hand. The trigger is pretty large and features a circular button. The device is excellently processed and the paint cup can be easily cleaned. The needle protective cap is closed (not jet stream). This has the practical advantage that your finger can be placed up front on the needle protective cap and the paint can “bubble” for mixing.

The *Vega 1500* has a recommended sales price of 136.72 EUR, 135.90 USD.

www.badgerairbrush.com
www.intl-trade.eu

Technical information: The Thayer & Chandler Vega 1500

System:	Double-action gravity flow system
Nozzle system:	Plug-in nozzle system
Needle:	Polished
Paint cup:	7 ml
Processing:	No deficiencies
Operating trigger:	Plate-shaped with grooves
Needle protective cap:	No jet-stream
Paint amount regulation:	No
Hose connection:	Badger-individual connector
Solvent-resistant:	Yes
Weight:	72 grams
Accessories:	Key for suction cap, hood, pipette
Price for needle/nozzle:	app. 8.50/6.50 EUR
SRP:	136.72 Euro/135.90 EUR

ACCESSORIES

Createx Yupo Airbrush Paper: The Synthetic All-Purpose Surface



The *Createx Yupo Airbrush Paper* is a special synthetic paper with all-round characteristics. The subsurface is ideally suitable for extreme mixing techniques: Erasing and scratching at paints is one of the strengths of this painting surface, but it's also possible to combine various painting mediums e.g. pencils, pens, markers or aquarelle paints. *Createx Yupo airbrush paper* is made out of 100% polypropylene, is tear-resistant, watertight, and can

even be used as a template material for reusable stencils. The special paper weighs 200 g/m² and is available in three various sizes à 15 sheets. Yupo Airbrush Paper is available in sizes 32 x 22.5 cm, 45 x 32 cm, and 65 x 45 cm. Prices vary between 12.74 EUR and 41.25 EUR.

www.createx.de
www.yupo.com

ACCESSORIES

Marissa FX Color:

Optimized for Portraits and Fantasy Motifs



When designing photorealistic portraits and fantasy motifs, the demands on the paints that are to be used are particularly high. As such, the expert in this field, namely Dutch artist and ASBS author Marissa Oosterlee, has taken this challenge into her own hands. Together with the American company E'TAC Color Concepts, she has created the *Marissa FX Colors* paint series. The paints can be used directly from the bottle or diluted with water, so as to be able to spray them with even less pressure and to finely work on details. The *Marissa FX paints* dry very quickly and can be excellently erased and scraped. A specialty is that they can be loosened up again with fluid – an ideal characteristic for additional effects. The paint holds on drawing board, canvas, but also on primed metal surfaces and other hard surfaces. It can also be sealed with a solvent containing protective varnish. *Marissa FX Colors* are available in 28 color hues in 30 ml bottle sizes for 7.50 EUR and 60 ml for 11.50 EUR. The basic colors are also available in 120 ml for 21.50 EUR. Above and beyond this, there are different sets: The Primary Set and the Skin Color Set each consist of 6 color hues starting at 45 EUR (each 30 ml). With the additional transparent medium "Reduce Air" for 6.95 EUR, the paints can be made transparent without making them too fluid. The individual color hues and sets can be exclusively ordered right at the online shop from Marissa Oosterlee.

www.foxystudio.com

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Secret Tip for Fine Art Artists: Pébéo Artist Acrylics Liquid

Pébéo Artist Acrylics Liquid is a pigmented acrylic drawing ink that was especially developed for airbrushing and graphic tools such as drawing pen or graphic designer brush. The paint has been on the market for a while now, but was recently enhanced to establish a better spray capability and better adhesiveness. The pigmentation was increased once again as well. Even without being diluted, the paint displays a wonderful flow behavior and a very soft spray picture, since it's very fluid and the pigments are very fine-grained. The *Pébéo Artist Acrylics* can also be correspondingly erased very easily and scraped away

properly with a scalpel. This is how additional texture effects and details can be realized. The *Pébéo Artist Acrylics* are strongest on airbrush paper and drawing board, but also can be used free of problem on other



surfaces. There are 26 color hues in the 45 ml bottle and 5 basic hues in the 250 ml reservoir bottle. The 45 ml bottles have an integrated, removable paint pipette. With that, you can also count drops when needed. With the exception of white, gray, and Nepal yellow, all of the color hues are transparent.

45 ml *Pébéo Artist Acrylics Liquid* cost app. 8.50 EUR. The reservoir bottles are available as of app. 24.99 EUR.

www.pebeo.com

Placing Ideas on Paper: Molotow Basic Sketcher



After the great success enjoyed by the One4All-Marker from spray can manufacturer Molotow, the company is now bringing a new series of markers onto the market: The Basic Sketchers. The twin markers are especially designed for drafting layout sketches and dispose of a 1 mm fine tip on the one side and a 2–6 mm wide tip on the other. The marker is filled with high-value ink on an alcohol basis and with that, is very odorless. There are 120 individual color hues and a row of paint sets, each with 12 pens. With the op-

tionally available colorless Basic Sketcher Blender, you can add a soft color shift after the first color application. In comparison with other traditional markers of this type, the *Molotow Basic Sketcher* is a real deal at 2.50 EUR per unit. The sets are available for 27.50 EUR. The Basic Sketchers are available at specialty retail shops or directly from the manufacturer.

www.molotow.com

Hahnemühle Lanavanguard – The Revolutionary All-Round Painting Surface



For many airbrush motifs, an artist wants to find a painting surface that is highly white and on which you can do anything the technique allows: Brush-

es, scratches, scrapes, erasing etc., without destroying the surface. The synthetic paper *Lanavanguard* from Hahnemühle meets just about every requirement for a perfect surface in order to realize motifs in extreme mixing techniques.

You can start with pencils or markers, then spray it over with an airbrush, and finally scrape away paint with the scalpel. The paper is suitable for both wet-in-wet techniques and with oil and acrylic as well as for works with col-

ored pencils and markers. The 200 g/m² heavy paper always remains flat and even in the painting process, is absolutely imperishable and tear-proof.

Lanavanguard is available in blocks featuring 10 sheets sized 22 x 32 cm and 34 x 48 cm. The blocks cost app. 11 or 23 EUR. As sheet material, the painting surface is available in masses 50 x 70 cm in units of 5 sheets at a price of app. 24 EUR.

www.hahnemuehle.com

ACCESSORIES

Saral Paper for small Usages

There are many techniques to transfer motifs from a reference to the painting surface. One of the simplest is using Saral paper. The colored, wax-free transfer paper can be erased, can be washed, and can be used numerous times. Up to now, Saral paper was available as a roll of 0.30 x 3.6 m – too much for irregular users and at a price of almost 20 EUR / 13 USD also too expensive. As such, the manufacturer now also offers new packaging units, each featuring 5 DIN A4 sheets. These packages are each available

in the 5 different sorts of Saral, thus graphite, white, red, blue, and yellow. Above and beyond this, there is a sampler with one sheet of each sort, a Decorative Crafts Kit with white, yellow, and graphite sheets as well as the Stained Glass Kit with yellow and graphite paper, especially for use on glass. The practical sets are available in artist material retail shops for app. 5 EUR / 5 USD.

www.saralpaper.com



SPECIAL TOOLS

New Yiynova Tablet Monitors



In issue 04/14, we introduced the price-worthy Tablet Monitors from Yiynova, with which airbrush templates can be designed even more easily and precisely right on your PC. For many readers, we encountered a good bit of interest. Now Yiynova is putting out a more compact and a larger device with the *MVP 10 UHD* and *22U+ IPS (v3)* respectively, both available for incredibly affordable prices.

The *Yiynova MVP 10 UHD* is really quite small at a size 10 inches. With a resolution of 1280 x 800 pixels, there are a sufficient amount of pixels available to establish e.g. even Photoshop with its tool pallets. The accompanying pencil must be equipped with an AAA battery before you begin using it. The tablet has 2048 pressure levels and the pencil requires only 5 grams of pressure to draw a line in a visible manner. The device can be operated on a Mac and



via a Windows system. What's special about an *MVP 10 UHD* is that you only need a connection cable on the device and two USB entry points on the personal computer. This is the case, because both the control signals and the video signal is determined by USB. That often saves troublesome and unyielding video cable and most especially, space. Eight functional buttons that are located on the left edge can be used individually in the driver settings and allow for a quick workflow. By clapping open the pedestals, you can place it in an upright position, at a slant or completely flat. With 730 grams net weight, it is very light.

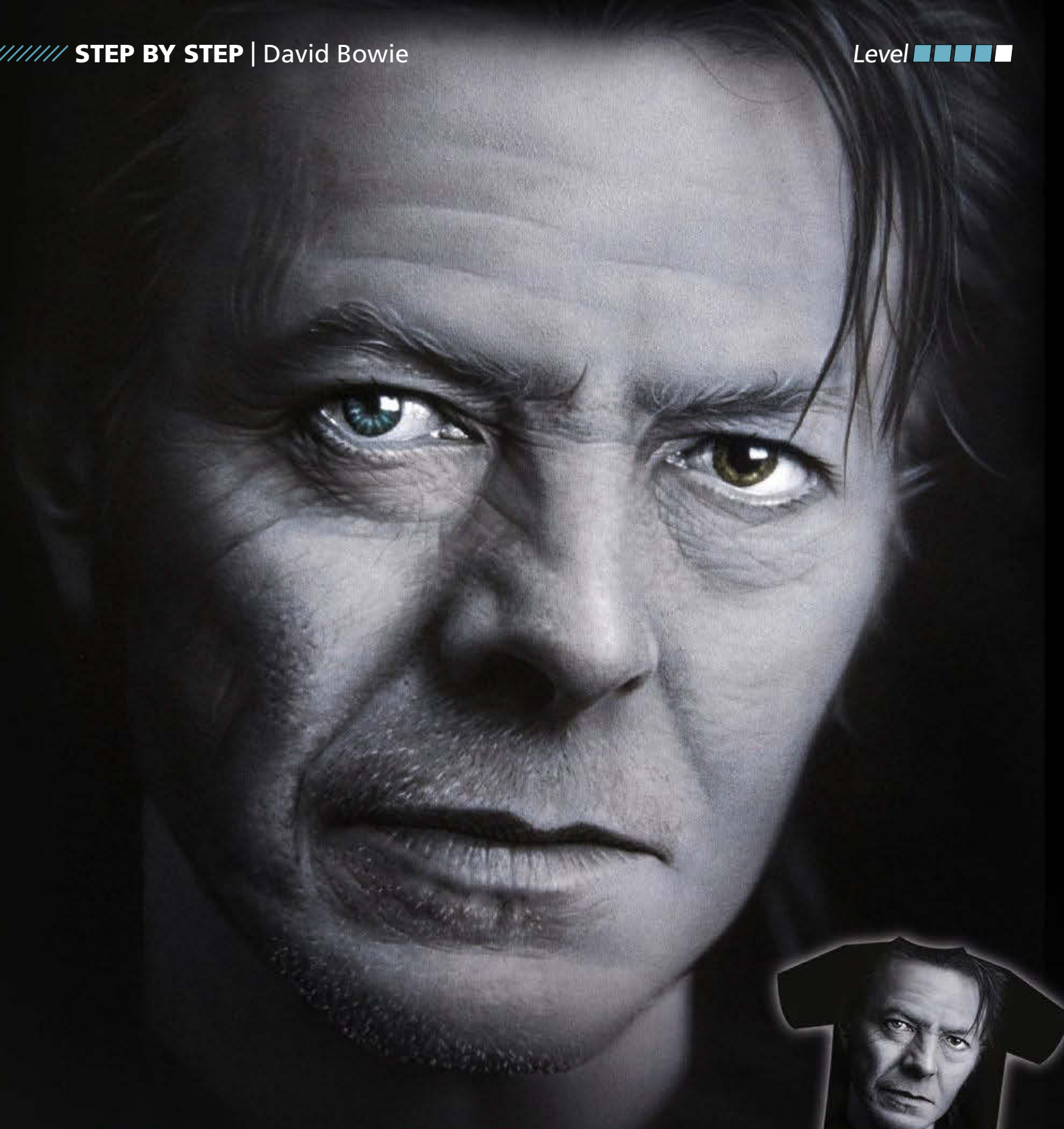
In addition to a DVI-I connection, the *Yiynova 22U+ IPS (v3)* offers 2048 pressure levels and a full HD resolution (1920 x 1080 pixels) and thus primarily a large and comfortable work surface of 22 inches. The function buttons



are located centrally at 22U+ on the monitor edge and can be operated by individual commands. To ensure that the 22U+ can be operated on any graphic card connection, even 3 adapters are delivered for the usual interfaces. As with the smaller brothers, the two accompanying pencils react very finely with the lightest of pressure. The somewhat mirroring glossy surface of the display shows natural colors and covers 94 % of the sRGB color space. With the attached pedestal, you can adjust the angle of the display in any number of levels.

The *Yiynova 10 UHD* is available for 399 EUR and the *Yiynova 22U+ IPS (v3)* is available for 898.99 EUR, both directly from the manufacturer.

www.yiynova.eu



David Bowie

Have you ever given any thought to what the light and shadow effects on (your) facial wrinkles look like? For Argentinian **Ariel Castellaro**, this alteration is an important prerequisite for the creation of his David Bowie portrait on a T-shirt. It was worth the effort, seeing as how

the textile white-on-black piece of work precisely underlines the character with its many details and the entire life experience of the currently 68 year old pop idol. Just like in reality, his different eye colors immediately draw the attention of the viewer.



EQUIPMENT – David Bowie

Airbrushes: Sparmax SP 35

Paints: Castellaro Multisurface: White, turquoise, olive green, and black (all being opaque), transparent medium, retarder

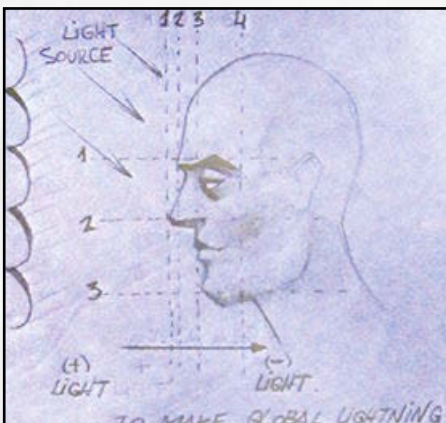
Surface: Black T-shirt

01 Photo template

I enlarge a copy of my design to the desired size. For this, I use two A3 sheets and attach them together with tape. Otherwise, I establish a print on photo paper, which I use as a photo template, then taking an additional color photo to always be able to check on the eye color. I attach the enlarged picture with tape onto the T-shirt and make sure that I correctly position it. In this case, I position it at a rather high location, because I'll want to use parts of the throat bunching. I then take white transfer paper as it is used in the textile industry. I place this between the template and the T-shirt.

02 Pre-drawing

I now draw on some guidelines with a pen. I look for areas that are rich in contrast, because we'll need to take forms seriously at these areas. I try not to make any long continuous lines, but rather to transfer the texture and the characteristics of the face. I always have to pay attention to making sure that I draw strong lines where there are extreme light spots. To indicate that there are diffuse shadows, I press down with my pen in a more careful manner or draw dashed lines.



03 Lighting situations

Before beginning with the painting, I analyze the source of light in the photo. While doing this, I can orientate myself on e.g. the highlights in the eyes, the lighting areas on the nose, and the shadow's direction. Afterwards, I determine what type of light we'll be dealing with. If the shadows have ambiguous edges, then we're dealing with diffuse light. If the shadows have sharp edges, then this is a sign of direct light.

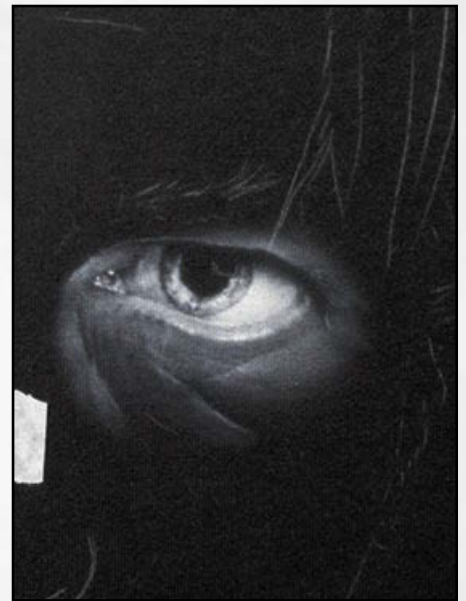


04 | Areas that are rich in contrast

With this knowledge, I look for the sharpest edges that are the most rich in contrast in the photo. There, a very light tone meets a very dark one. This is the case e.g. between the iris and the white of the eyes. At this point, I begin my work with the lightest tone. I work with the airbrush at a distance from the painting surface of only 2 to 3 mm and barely move the trigger so as to get thin, soft lines. With the first stroke of the brush, I never apply all too much paint, but rather work with very light, transparent strokes. As such, I can always correct errors when painting. I take the time with every stroke that's necessary.

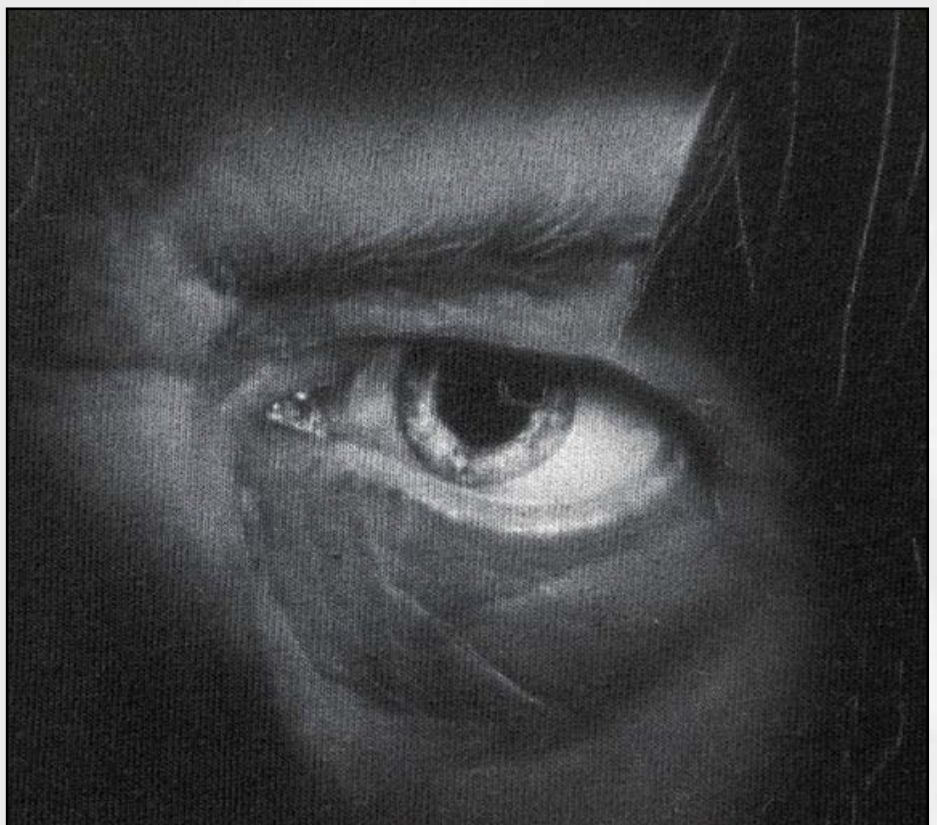
05 | Right eye

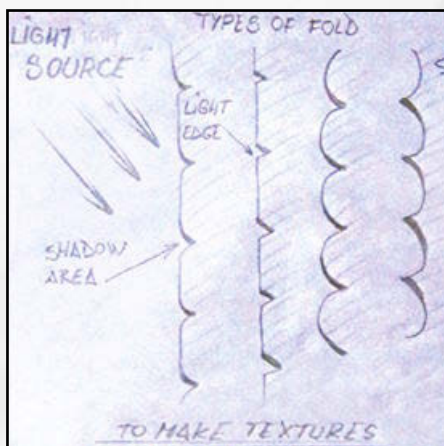
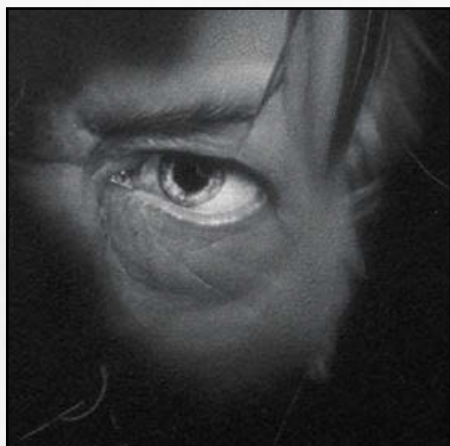
I apply white to the edges of the eyelids where the glance can be seen on the photo. In addition, I paint the white edge of the eyes and that of the iris. I spray several layers to get the white degree that I require. I leave some color on the areas on which I want to continue working later. I take a step back to now apply a soft layer of color. The final tone should be a mid-range gray. On this thin layer, I expand on the area with some more white so as to create volume. That helps me to define forms such as e.g. those on the shadows and lights of the eyelids.



06 | Iris

To paint the iris, I go so close to the T-shirt that I am only about one millimeter away and slowly add some color to it. While doing this, I leave enough time to establish a very intense tone. In this way, I spray the texture in the interior of the iris and for this, I use my color photo template. In the lightest areas, I add a few more layers by moving my airbrush very slowly. This lightness will show up again in the eyes or the bridge of the nose, because both these areas are receiving direct light. I always need to keep a scale of the intensity of white in my head. That is very important. I also paint areas around the left eye and begin with the tear sac, because here – as with the highlights – we have the lightest points in the photo. I work at a distance of 1 to 3 millimeters. I then continue to work on the textures of the eyelids and the eyebrows, but at this point I am a bit closer to the painting surface.





07 | Wrinkles

To create those wrinkles under the eyes, I draw very fine and pale lines. For this, I hardly move the trigger at all. I vary my distance back and forth between 3 and 5 millimeters. I usually start designing textures with a good bit of distance from the shirt. I then move in closer to create more unexpected or unplanned textures. When I get closer, I reduce the amount of paint being sprayed. To work out a texture, you have to understand how the light is falling on the forms.



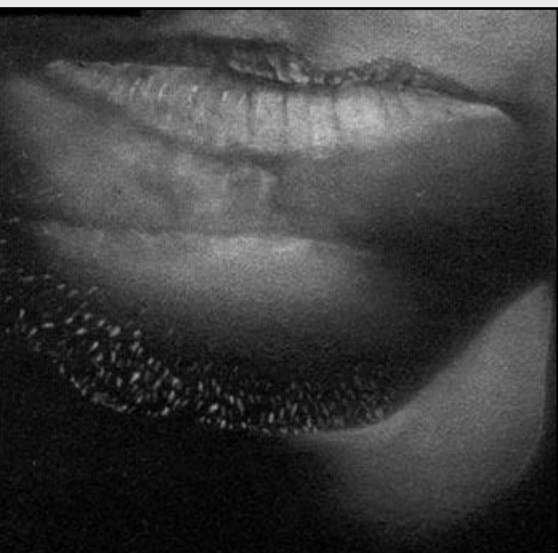
08 | Nasolabial groove

I go to the next area upon which there are some clear borders in contrast. In this case, I take the nasolabial groove, which diagonally leads from the nose to the corners of the mouth. Since the light is coming from the upper right, the surface to the right of the nose is more strongly exposed to the light than every other. On the right side of the mouth, I establish a pretty large texture with a distance of 7 to 10 centimeters to the painting surface. I then overspray the entire area with a light paint spray to embed elements.



09 | Lips

I paint the lips by beginning with the areas with the strongest contrasts. I design the general forms of the cracks and wrinkles, their direction, and how the light falls upon them. I have the reflection in the background, one that comes from below, and allows me to add texture to the shaded part of the upper lip.



10 Chin

I now turn to the lighted, or illuminated if you will, portion of the chin and paint it with a soft texture like the one in Photo 7. I paint the white hair in the beard one after the other, like I see it in the reference. I only work at a distance of one millimeter and do this very slowly. While doing this, I make sure that I always move in the same direction of growth and pay attention to the various lengths of hair so that it appears realistic.



11 Left side

I begin to paint the left side of the face and start working with little texture. Afterwards, in the following layers, I add additional smaller and controlled texture elements, emphasizing the illuminated points.

12 Left eye

I paint the left eye as was already described in Step 06. I do however take into consideration that this side is lighter. As such, the total texture is richer in contrast.



13 Forehead

On the forehead, I work with a soft texture by spraying on long, thin, transparent lines. I add them to the left side of the forehead and design the curves as I see them in the photo. There are wrinkles in the skin that follow the form of the skeleton. Since the light is coming from above and from the right, I intensify the lightest areas of the wrinkles just below the forehead (see the graphic "types of folds" in Step 08). Carefully and in several layers, I fill the entire portion from the forehead to the hair on the right side.





14 | Hair

In order to be able to paint the hair, I work from a mid-range distance and with little color so as to design the strains of hair. I observe them as surfaces, more or less in white. With finer and more defined lines, I paint over them with a shorter distance from the painting surface. I add some individual hairs to that and try to imitate the form and movement that I see in the photo.



15 | Shadows on the left eye

I now begin with the shadow tones. With very thin lines, just a little paint, and a minor distance, I get around the edges of the iris, then go towards the inside and get the texture to stick out. I use this shadow color to take away some of the intensity of the white at these spots where it's too light and illuminated. I paint crossed lines under the eye and enhance small, strengthened shadows to give the texture on the nose and under the eyes volume. I slowly add contour to the eyelashes so that the T-shirt material takes in lots of paint, and then work on the details of the tear sacs.



16 | Shadows on the right eye

I do the same with the right eye, but the light is more intensive on this side. Thus, I must work on the details with little paint and transparent soft lines and not much distance. It is also important to allow the paint to dry a few minutes and then to work highlights into the same area to get a more intensive tone. I develop the eyebrow hairs very slowly, just like I did with the eyelashes. I do the painting more than once to get the dark paint and definition.

17 Cheeks

I work on the texture of the cheeks. This time, I work on deepening everything, since I am working with the shadows. I do this very precisely and design the facial attributes that I see in the photo.



18 Chin textures

Now come textures on the chin, around the beard, and below the lips. For the finest of pores, I hold the airbrush at one point for a longer period of time and spray a little color. I then go to the next point, etc. You will need to work here in a very fine and precise manner in order to establish what you see on the photo as well as possible. Black points that are too large certainly wouldn't look good there!

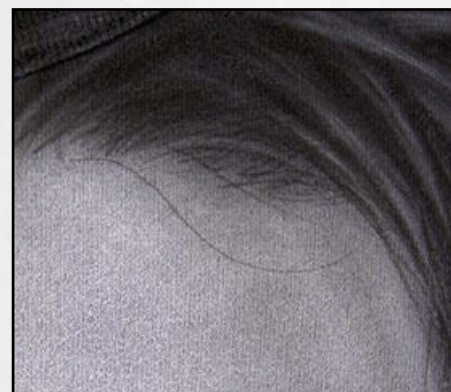
19 Eye color & eyelashes

I use 2 drops of olive green and 2 drops of a transparent medium so that I get a transparent mixture. With that, I color the right eye. I repeat the same thing on the left eye with two drops of turquoise and two drops of a transparent medium. I then fill pure black into my pistol and paint the upper eyelashes, one after the other. While doing this, I follow their direction to a T as per the photo. I do the same thing with the lower eyelashes. I then paint the black pupils.



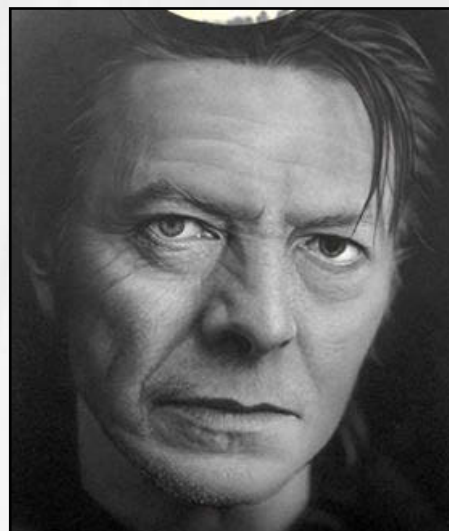
20 Strains of hair

I then spray the strains of hair and paint in some very fine lines, which stretch from the shady area to the eyelids. This gives the hair texture. With some very slow, thin strokes, I imitate the loose hair. They can look very realistic when the form and amount fit together.

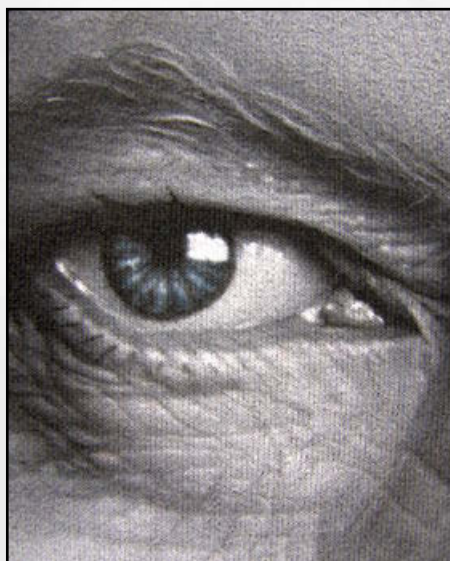


21 Deepen the shading

I paint in the shade in the lips and the nose. The most intensive shadows should always be located within the shading in the previous layer. I now sharpen the edges of your face. In this case, the area is located outside of the focus and isn't sharp. I have to take denote my distance from the painting surface to achieve the desired soft outbound edge. The same thing happens



with the throat where the edge almost disappears. I then carefully bring out the darkest area with the same tone such as e.g. some lines on the wrinkles, skin spots, hair, etc.

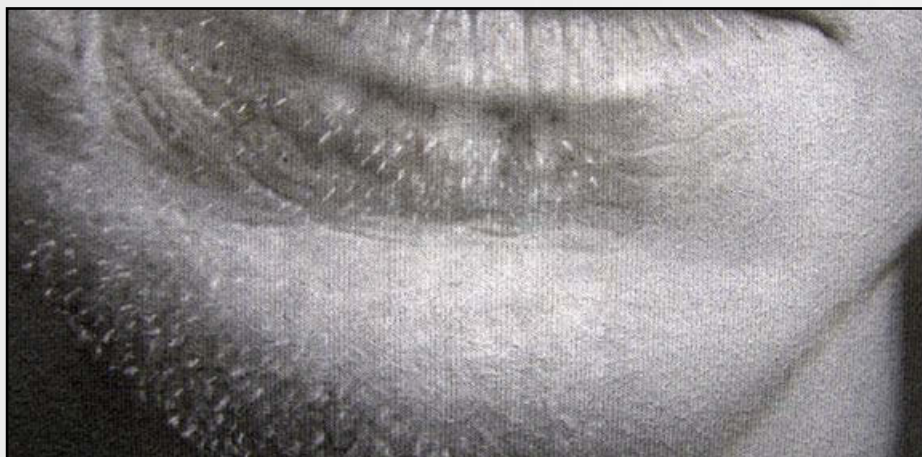
**22** Adding highlights

Taking the source of light into consideration, I add some pure white with a higher level of pressure, roughly 3.1 bar (45 PSI). I'll try to optimize the light areas and begin working on the eyes and eyelids. In doing this, I'll paint below the darker lines to achieve a deepening effect. On bigger surfaces, I keep adding the white wherever it counters the shade, like onto the moist areas of the eyes, the eyelids, and the tear sacs. I then spend more time with the reflections in the eyes to get a very intensive white. It's the whitest spot in the whole picture. Afterwards, I color the white eyebrow hairs.

23 Light areas

I work on the illuminated texture areas at various junctures of the face. With a bit of white paint, I bring out all of the areas upon which the light is directly shining. This is how I complete the light side of the texture.





24 **Beard** With lots of patience, I paint the hairs of the beard one after another. The hair is short, irregular, and heading out in all different directions without any plan or design. Here you have to avoid working too evenly.



25 **Hair** I now also add some white highlights to the hair on the head where the light has the strongest effect. I spray the hairs that are not in the focus from a greater distance.



26 **Finished** To concluded, all I have to do is sign my work. It's done now.



ARIEL CASTELLARO

Already as a child, Argentinian Ariel Castellaro – born in Buenos Aires – was brought into the world of art by his grandmother, who was herself an oil painter. In 1995, he began painting models with airbrushes and soon switched over to painting T-shirts. In 1997, he began selling his works to clothing stores. In 1998, he took an intensive course on free-hand techniques so as to then work in the airbrush shop of a shopping mall. He then later opened his own shop. Nowadays, he offers regular classes for up to 25 people. He is a member of the Argentinian Airbrush Association (APA), which continually organizes competitions and events with a variety of participants and a good bit of public interest. He's currently working on motorcycle and hot rod car projects. He's also planning to head some seminars in Europe.

www.castellaroairbrush.com

www.facebook.com/ariel.castellaro

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Our Readers' Artworks

Paint supply is all safe for the upcoming artworks of Marina Aschbrenner, Stefan Rösl and Roland Kernhof: They are the winners of the Pébeo Artist Acrylics paint sets that have been raffled with the last issue. Congratulations! You'd also like to fill up your studio supplies? Then take part in our new raffle and win an exclusive art supplies surprise kit with lots of useful stuff for your painting passion. Just submit your artwork until August 15, 2015. See further requirements below. Good luck!



Rob van Dijk: Chevrolet Impala
Airbrush: Iwata Micron SB and Pencil
Paint: Etac Marissa
Base: Canvas

Rainer Schöngarth: Self-portrait
Airbrush: Infinity
Paint: Schmincke Aero Color
Base: Schoellershammer 4G,
51 x 72 cm



HOW DO I ENTER?

Simply send photos of your artworks – digital and at least 9 x 13 cm, with 300 dpi resolution – to: info@airbrush-magazin.de or mail (also min. 9 x 13 cm prints) to: newart media & design, Wandsbeker Königstr. 50, 22041 Hamburg, Germany. Photos sent by mail cannot be returned.

Please make sure that you have the personal, as well as intellectual property rights at your disposal.

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Martina Pape: Leopard

Airbrush: Infinity und Evolution
Paint: Createx and Pro Color
Base: Canvas,
100 x 50 cm



Burkhard Müller: Ibex

Base: 100 x 70 cm
www.bmue.de



Georg Szloszjar: Earkobold

Airbrush: Iwata CM-B, Infinity
Paint: Schmincke Aero Color
Base: Paper, 29,7 x 42 cm,
www.szloszjar.com



Jörg Bufe: Predator

Airbrush: Iwata Kustom
Paint: Createx Wicked
Base: Motorcycle helmet



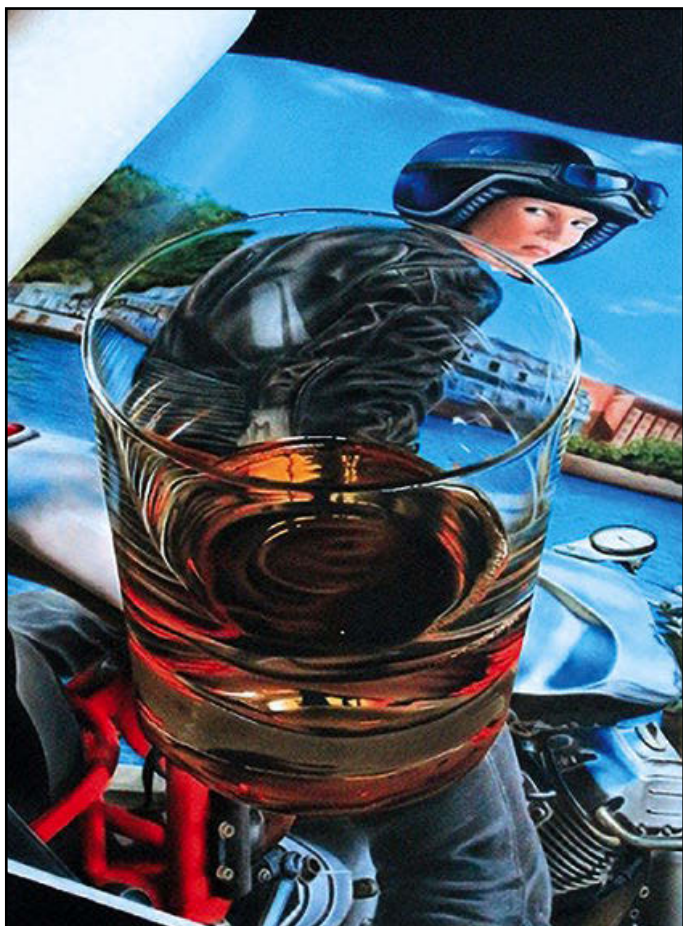
Carmen Stahl: Harley Davidson
 Airbrush: Iwata Micron CM-SB
 Paint: Schmincke Aero Color
 Base: Schoellershammer,
 50 x 70 cm

Jörg Keller: Rollergirl
 Airbrush: with 0.2 mm nozzle
 Paint: Acrylics
 Base: Gypsum plasterboard



Thomas Ernst: Espresso
 Airbrush: Iwata HP-C, Evolution 2-in-1
 Paint: Schmincke Aero Color Professional
 Base: Schoellershammer 4G, 50 x 70 cm
www.AirbrushThomas.de



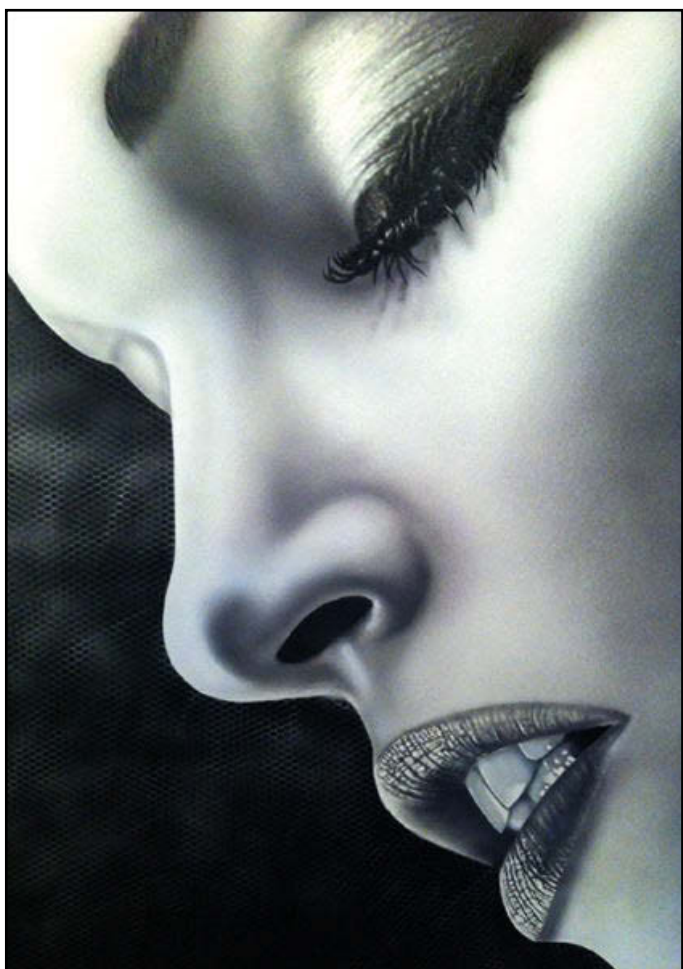


Rico Pahlig: Men's coffee table

Airbrush: Iwata Custom Micron
Paint: Schmincke, Etac
Base: Schoellershammer,
50 x 35 cm
www.aloha-airbrush.de

**Andreas Werner:
To enjoy**

Paint: Schmincke
Base: Schoellershammer 4G,
ca. 70 x 50 cm
www.airbrushstudio-andy.de



Rêver Éveillée: Daydreaming

Airbrush: Paasche VLS
Paint: Hansa and Schmincke
Base: Wooden board,
70 x 100 cm

Beatrix Brosch: VW Käfer

Airbrush: Evolution 0.2 mm
Paint: Pro Color
Base: Car



Erik Smeets: Bela Lugosi

Airbrush: Iwata HP/Micron
Paint: Schmincke Aero Color
Base: Wallboard,
50x60 cm



Marina Aschenbrenner: Pretty Girl

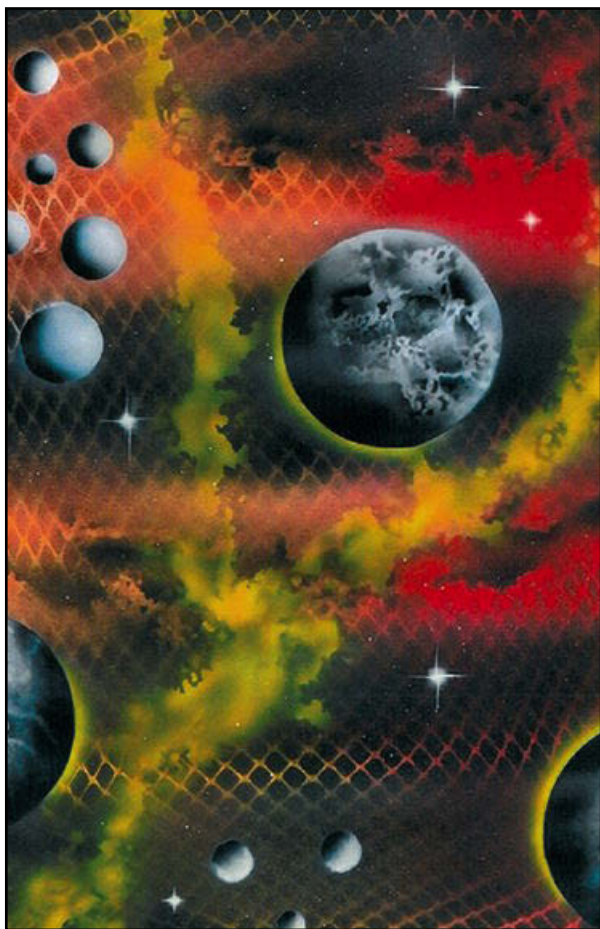
Airbrush: Evolution
Paint: Pro-Color
www.airbrush-allgaeu.de



Jürgen Seitz: Las Vegas Board

Airbrush: Infinity, Evolution und Sata Minijet
Paint: Pro Color und 2K Klarlack
Base: Wakeboard
www.blowink.com





Frank Kochanski: New Art

Airbrush: Badger Modell 100 GM
Paint: Createx und Vallejo
Base: Water color paper,
A4



Roland Kernhof: Refreshment

Paint: Schmincke
Base: Schoellers-
hammer 4G, 70 x 50 cm



Michel Mezzadri:
Portrait of a famous Indian

Airbrush: Paasche VLS
Paint: Schmincke, Hansa
Base: Wood



Bernhard Sandner: Poodle

Airbrush: Iwata HP-C
Paint: Createx Classic
Base: Jeansjacket



THE WAY 武士道 OF THE WARRIOR

Once upon a time, airbrush artist **Lies Maria Wilhelm** acquired an old, dark red motorcycle helmet from a passionate Honda driver. Since the helmet was in desperate need of a live-cell therapy, so to speak, she turned it into her new project: It was to receive a Japanese Samurai

motif. Of course, the head protector was also going to be given parts of the Japanese culture and naturally a wisp of that far eastern flair. According to the Samurai motto "Bushido", she moved out along the "Way of the Warrior"...

EQUIPMENT – The Way of the Warrior

Airbrush: Evolution Silverline, 0.2 mm + 0.4 mm nozzle

Paints: Molotow and Schmincke, reducer and line-marking paint from House of Kolor

Additional materials: Masking tape, plotting foil, Molotow marker, various brushes, templates, rulers, scalpel,

aquarelle pencils from Faber Castell, transparent, graphite, transfer, and copying paper, 3M tape, breath protection masks, gloves, micro-fiber towel, silicon remover, various picture processing programs, printer, plotter

**01 | Material determination for the helmet**

Most helmets are made of thermo sets or thermoplastic materials with various material characteristics. For this reason, you should first test the solvent you'd like to use on an area that is as invisible as possible or at least not very noticeable, to assure that it is compatible. Materials that are enhanced with glass fibers, so-called GRP or even glass fiber helmet shells are insensitive vis-à-vis solvents as well as weathering and old age. Helmet that are produced via injection molding consist of thermoplastic synthetics, e.g. polycarbonate, polyamide or ABS (Acrylic Butadiene Styrene). What's most important for the airbrusher here is: Thermoplastic helmets even not solvent-resistant and priming can have a long-term effect on essential material characteristics of the helmet.

**02 | Disassembly**

All of the moveable small parts of the helmet, that is, visor and visor mechanics, shield, chin strap, interior upholstery, etc. can usually be removed or detached. For this, it is necessary to learn a bit about the topic. After all, you'll need to be able to reattach all of the parts after spraying, which is usually more difficult than disassembling them. Based on the various manufacturers and with that, the related number of individual and available replacement parts, it is basically impossible, a generally applicable instruction for to give the disassembly of a helmet.

**03 | Whetting and degreasing**

The most unpleasant and yet important work in custom painting is the whetting and degreasing. You usually make use of sanding paste for sanding. Preferably one that is suitable for delicate small parts with lots of curves, or 1000/1200 grid whetting paper. The more even the surface is whetted, the more beautiful the total result will be. If – as is the case with this helmet – a varnish has to be used in addition to paints on acrylic basis, all of the varnished surfaces need to be sanded on again before you continue. For degreasing, I've made use of silicon remover and have removed all stickers and all glued on elements. For cleaning this, I recommend an anti-static micro fiber towel, because when using a common towel, the surface of the helmet will gain some static shock when rubbing it over, always drawing particles of dirt to it.

04 | Design establishment

For the total design of the helmet, I orientate myself roughly on the searched for topic (in this case, thus the "Samurai") and collect picture material and ideas that I'll later possibly make use of. In a picture processing program, I first design all of the perspective views of the helmet (view from the top, from the rear, from the sides). This type of processing makes it possible for me to try out various style elements in different combinations as well as from motifs to color schemes up to typography. I then plan all of the following work steps precisely. This is required in an interlocking design, since the sequence of the work steps does not allow for any "turning around" without destroying work that has already been done. Many custom painters also decide to protect already sprayed areas with an intermediate coating in order to remove or scrape away possible errors in the course of the work without damaging the layers below it. I did not have this possibility with this particular helmet.



05 | Bushido – the Way of the Warrior

When researching the topic of "Samurai", you'll automatically encounter "Bushido", which stands for the life philosophy and code of behavior of noble Japanese military units. For me it was very important to have the corresponding Chinese letters, which are part of Japanese writing in the form of "Kanji" and which literally stand for "Way (o) of the Warrior (Bushi)", flow into my design. The decorative graphic characters in black-and-white assume a majority of the helmet space in addition to the old Japanese military flag, which is also known as the flag of the rising sun. Thus, I could simply retain and make use of the red base color of the helmet for the elements of the flag.

06 | Masking graphic characters and rays

After sanding and removing stuff, I taped up the entire helmet with masking tape and then drawn the graphic characters and the rays of the rising sun on it. I decided to brush all black areas with acrylic airbrush paint from Schmincke. What was then required was a little practice and a lot of fine instinctive feeling, because with a very sharp scalpel, I carefully cut out all of the black surfaces without scratching the subsurface, and took the tape off these spots. After applying black, I added some more thin layers for airbrush priming so as to protect the black surfaces from damages when continuing the work. Make sure to work 'dry', that is, place a lot of thin layers on top of each other. Once the paint runs, you'll be left with a very unclear total impression.



07 | White surfaces

Next, all of the black surfaces are covered up again with tape and the same procedure begins over again with the white surfaces. I've sprayed these with a white line paint from House of Kolor, which unfortunately contains solvent, but already covers very well in thin layers. The use of solvent-containing paints is extremely hazardous to health, but under consideration of all warnings and usage instructions, it can most certainly be made use of. I use this paint in a well-ventilated area and use a breathing mask, gloves, and protective glasses. The line paint is diluted with a suitable reducer, also from House of Kolor, which I have mixed in an app. 2-to-1 ratio so as to allow the line color to be sprayable. Although my gun does have a solventresistant centerpiece, I cleaned it thoroughly afterwards so as to gain the full function of the seals. After the white paint layer has dried, I make use of an ultrafine sanding pad to roughen up the areas. Only after using that, I was able to completely remove the tape. The layer of varnish still needs to dry for a day. In this period of time, gas-forming elements also evaporate, which otherwise could lead to a situation where the adhesive on the tape connects itself with these, remains on the helmet, and thus, is difficult to remove. Before continuing, I once again clean everything with silicon remover and spray on a thin layer of primer in order to protect the previous result from scratches.



08 | The Dojo Master

The portrait of the old wise battle master was not easy. Especially the wrinkles of the faces, but also the hair, eyelashes, and skin structure are difficult to spray with the airbrush. Even the correct shades of color, especially the natural skin color and its shadings, are not easy to get right. I mix my colors during my work according to my gut feeling. In order to hit just the right nuances the next day, I create color and paint tables which detail the actually applied mixture relationships. The skin color is mixed out of magenta, yellow and neutral gray. Depending on the complexion, you can also mix in a little umber, Siena, red, black, and white. To begin, I've established a large-size, wide-reaching skin color surface and transferred the portrait onto it with graphite paper, which isn't so easy due to the rounded surface. Afterwards. After that, you seal everything with a thin layer of medium. The pre-drawing created by this must be corrected in individual areas.



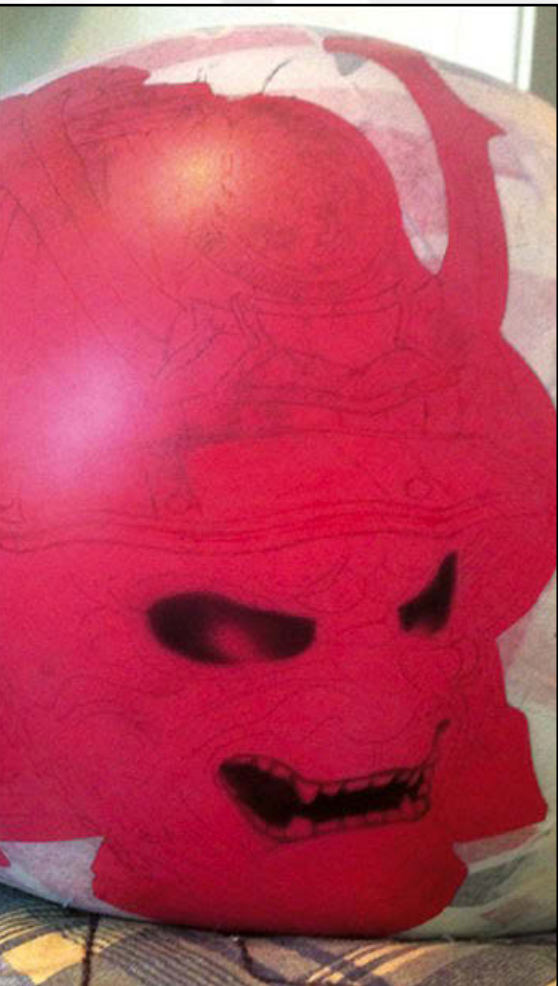
09 | Facial characteristics

I have now used neutral gray and umber to spray the cracks of the eyes, nose, mouth, eyebrows, forehead and mouth cracks. With a somewhat redder tone, I worked carefully through the face from wrinkle to wrinkle, for erasing is not possible on this subsurface.



10 | Light edges and details

With a light yellowish toned up white, I then go about roughly spraying the lighted edges of the faces. At this point, the dojo master looks as if he had too much white powder in his face and as such, I overspray everything with the same skin color that I used to begin the priming. I draw in the eyebrows and small wrinkles with the aquarelle pencils.



11 | The Samurai's mask

The face mask (Menpo) and the protective helmet (Kabuto) belong to a traditional Japanese set of equipment. They look very artistic and decorative although they are primarily intended for battle purposes and for protecting the soldiers. To prevent that the soldier could be injured in the face by sword tips, arrows, and spearing, the Samurai's wore a mask made of metal, which usually presented a demonic looking grimace and was actually decorated with real glued on beard hair or visible teeth. I began by masking everything other than the surface of the face mask and then got busy giving it some structure. The application of paint with the airbrush is very flat, which leaves an unnatural impression with lots of surfaces. That's why I gave the surface of the mask a scarlet and chimney red priming with a sponge with which I added a dab of neutral gray.



12 | **Face and decorations**
 With a second sponge, I dab on airbrush cleanser and then carefully take off loosened paint with a piece of paper towel and some wiping. After that, I spray with some fine dark red and neutral gray onto the mask with a toothbrush. Now I've a good a really nice "used" look and can continue with the masking details, which I have transferred again with graphite paper. To have the eyes and mouth cracks looking deep and dark, I've used a tone of paint here that I've mixed out of black and ultra-marine blue. For the sharp contours, I use some loose masking, which I've made out of copy paper. I also spray on the very deep shadows under the helmet screen black. I've established the remaining artistically developed decorations of the mask with neutral gray. For the final touch, I use a supra white color to establish the lighted edges and reflections.

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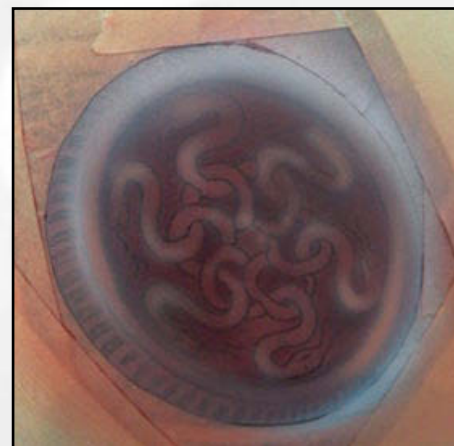
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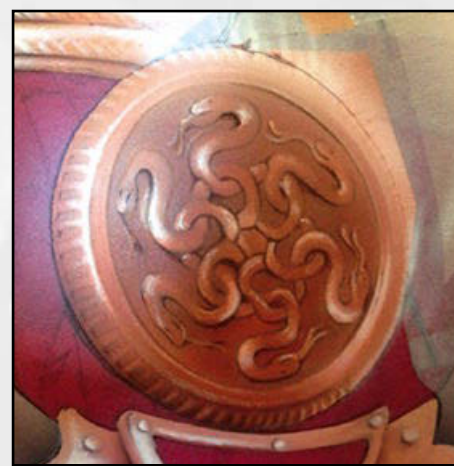
13 | Decorative element

For prosperous soldiers, the helmet encasing was usually forged with hardened sheet metal or steel, but leather and cotton were also made use of. In addition, many details of the helmet were adorned with e.g. bright pearls and embroidery. In the reference chose, you can see some elaborately designed decorative elements made of copper such as the metal disc with the snake motif.



14 | Metal effect

The realistic presentation of metallic surfaces can be achieved in only but a few flicks of the hand. Glimmering surfaces are primarily made of highlights and many light/dark layers of the respective color hues. If you look closely at a metallic object, you first notice the highlights. If these highlights are not light enough or not placed in a precise enough position, this can have a strong effect on the total impression of the work. In addition to a very light reflection, you'll most often find a darker shadow. Many different shadings help against a too flat looking surface. The various color shades are dependent upon the type of metal. For gold, you'll more likely find yellow-ochre to green hues. For silver, there are more black and white shades. For copper – like in this case – you find more brown, red, and orange shades.



🔗 SUPER-TIP!

15 A good tip for determining the light-dark contrasts is to transform the reference into a black-and-white picture. This is made quickly possible with picture processing programs.



16 | Light reflexes and details

The light reflexes are very visible on the edges of the decorations. For very small copper metal items, you cannot see any mirroring of the near vicinity, because the surface is more likely matt. Individual white light reflexes have been drawn in with white aquarelle paint and a fine brush. Also with very sharp edges, for which I have used a dark-brown aquarelle pencil. I often use aquarelle pencils to draw in details. I've also drawn in the grooves that go vertically downwards on the helmet with white and dark brown pencils. If you make a mistake while drawing, that can all be easily removed with a good bit of water. All that drawing is only permanent when you've added a layer of primer. I now use brushes and aquarelle paints to paint on the decorative stones and embroidered seams. With the gun, I only need to spray on the shading.



17 | Horns

The protective helmet kind of looks like what is commonly worn by firefighters nowadays, because these have a similar form of neck protection on the rear side. What do indeed make it different are the horns, which either truly were made of animal horns or from metal. They served as a decorative element. In this case, the horns feature a light red-brown color hue that looks a bit like ivory. I taped them up with masking tape and then carefully cut the form with the scalpel. The shadows that the horns cast on the helmet have been established with neutral gray and sprayed on per freehand to establish a plastic effect.



18 | The floral Ornament

In Japanese folk art, you will often see cherry blossoms (Sakura) in all variations. They belong to the most important symbols in the Japanese culture and represent beauty and awakening. Something special for Samurais was that they were a symbol for the perishability. The cherry blossom was sung about and praised in the last century in countless poems and songs and is an often used stylistic device in stories and movies. In the course of my online research

when beginning to figure out the design, I found a number of similar patterns and wanted to bring them into the draft. In one assortment of Asian vector graphics, I finally discovered something good. The template that I sought out consists of a line pattern that reminds one of a child's drawing, which I have then drawn on in a simplified version with bright markers from Molotow. Beforehand, I drew the blossom formations very thinly with aquarelle pencils and separated the spots where I'd later like to place



my artist signature. Molotow markers are very good and opaque for these purposes and are easy to use and hold in your hand. There are various intensities and colors. I use a white marker on the black side of the helmet and paint over it in a second wave with a red color from Molotow, which I have filled into an empty pin. I then overspray everything once again with several thin layers of priming in order to affix everything.



19 | The artist signature

I've thought of a certain symbol for the design of the helmet so as to sign my work (on the one hand) and to also give it a certain recognition value (on the other hand). I decided to use a word/image logo that is composed of a variation of my first and last names and which contains graphic elements that I felt like incorporating. In this case, I have typographically established the signature. For the application, I made use of a font, which optically appears a good bit like the Japanese syllabary "Katakana". Like what manufacturers use to sign motorcycle helmets, I've placed this logo on the various parts of the helmet in various sizes as a piece of the total design.

20 | Finish

To conclude, I submitted the helmet to the varnishing shop of my choice already provided with a double layer of varnish, before the parts that were removed beforehand, for example, the visor, were reattached and the former "old piece" is now shining in a new glory.

LIES MARIA WILHELM



Artist Lies Maria Wilhelm last presented herself to us with her Husky Tank in the 03/14 issue. She had already discovered her interest for art and painting at a very young age. In addition to her graphic works, she also created a number of oil paintings before she started devoting most of her time to airbrushing in 2009. Since then, she just hasn't been able to put down the "gun", as she says. Since absolving an airbrush major at the IBKK school in Bochum, Germany, she has continued to place a good bit of effort into becoming independent in this field of art and work, and is active as a freelancer airbrusher under the label name "Brush'n Roll".

www.brushnroll.de

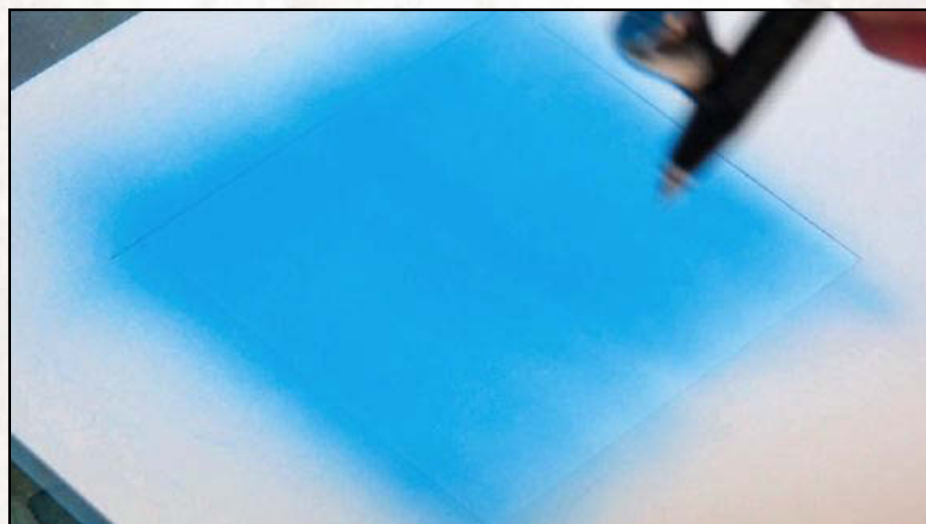


WATER DROPS



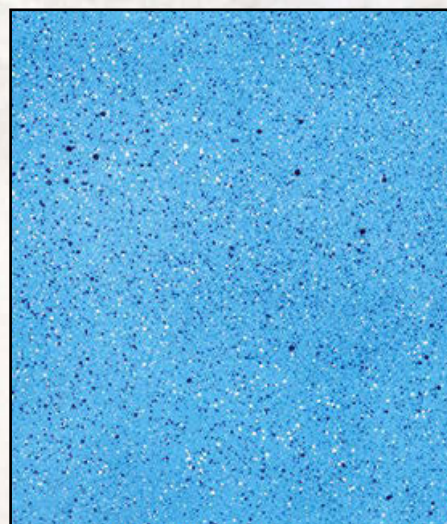
There are many different ways to simulate water drops. These are dependent on the surface and motif. I'll be showing you a simple masking technique variation here, which can be very

flexibly and easily built into various designs and illustrations or can be just placed on objects and allowed to take their given effect.



01 Background color

To begin, create the background. It can be an illustration or, like in my example, simply an interesting, but simple, surface with texture. I spray on my complete surface with an opaque light blue.



02 Structure

Beginning with blue, then with white, I sprinkle a whole bunch of small dots onto the blue surface to create a lovely structure. For this, I use the hose-bending method, in which the hose is simultaneously pressed together and the trigger is quickly pulled down and to the rear (with a double-action unit).

03 | Draw the drops first

Attach the masking film and draw on various drop sizes with a pen. What is ideal is a permanent felt tip pen, a soft pencil or a pen.



04 | Cut out the masking

Are you satisfied with the shape of the water drops, then cut them out very carefully. Pay attention not to throw away the interior area of the masking, since this will be required at a later juncture.



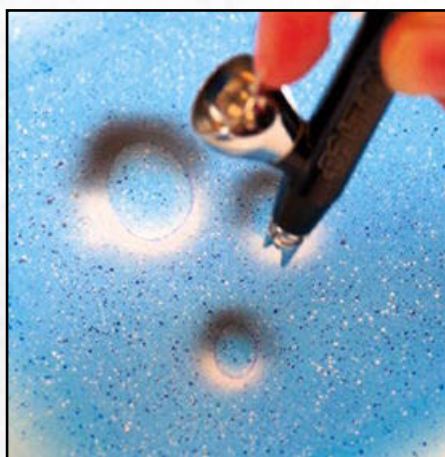
05 | Shadowy side

Mix together a lightly transparent black and spray it on the upper interior side of the drop form. The pointed structure should still through a bit. To show you the effect here, I've taken off the masking film in the meantime. When working though, you should definitely leave it on and then move on to the next step.



06 | Light side

Now spray the lower side of the drop formations with an opaque white. Let everything dry well before you remove the complete masking.



07 Masking the drop shadow

As the next thing, attach another piece of masking film over the drops and then draw a half-moon shaped crescent for the drop shadow, which you will then cut out afterwards.

**08** Spraying the drop shadow

Now carefully spray transparent black along the interior contour such that a shadow is established. Afterwards, you can carefully remove the masking.

09 Highlights and corrections

If something might have gone wrong along the way, you can correct these possible masking errors with a fine brush. With opaque white, spray a highlight into the upper region of the drop shape – finished! Get inspired by the wetted bathtub rim, shower or window to try out other drop formations. As always, here's wishing you a boatload of fun with your water drop works!



In the next issue: Stars





DO YOU KNOW...

PRADEESH RAMAN



//Residence:

I come from Kerala in India and I now live in Mumbai.

//This is how I became an airbrush artist:

After I completed my schooling in Kerala, an exotic and beautiful place located between landscapes and rivers in India, I moved to Mumbai to find a better job. Mumbai is the financial capital of India. My career began as a freelance textile artist and in 2002, I opened my own textile-airbrushing studio. I accept orders for pictures and also brush fine shirts and T-shirts for some of India's leading clothing manufacturers.

//This is what I most like to paint:

I usually work on canvas. I most enjoy painting the faces of women, complex patterns, flowers, light and shadow, which I bring together in my pictures. The portraits of women are black-white, and melt into the color hues of the background.



The colors are soft, but shine nonetheless from the canvas. The fine shading offers a contrast between the people and the background.

//What inspires me:

There are many things that inspire me such as nature, people, photographs, and paintings. People who inspire me are my friends, family, and great photographers and artists.

// My best ideas come when...

... I read a book, do research online, watch a movie or when I see a white canvas.

// My current projects are...

I am currently working on my solo exhibition in India. The topic is "Lord Buddha". I've created all my works with an airbrush, with a number of single-colored motifs being done in black or gray as well as highlights in white, red, orange, and yellows. The title of the exhibition is "Divine Light".



// You can see my artwork here:

My artwork can be seen on some of the leading online galleries e.g. www.saatchiart.com/peadeesh.k.raman or www.indianartcollectors.com/artist/PradeeshK. or naturally at my Facebook page: www.facebook.com/pradeeshraman.

// Something I'm particularly proud of is:

I am always proud when I have the opportunity to exhibit my airbrush work in art galleries together with leading contemporary artists from India. This is especially the case, because the airbrush technique is not very popular in the contemporary art scene here in India.

// My future projects will be:

For the future, I plan on starting up a portrait series with the most well-known personalities in India. The pictures will be created with the airbrush, black and white, in a large format, i.e. 150 x 150 cm (60 x 60 inches). I've got more than 30 works swimming around in my head and would very much like to exhibit them next year.



THE FERRYMAN

It was originally a boat with which the ferryman Charon would bring the dead into the beyond according to Greek mythology. In the interpretation of this by illustrator **Sarah Richter**, this task is assumed by a hellish dragon chopper. In this

step by step, she takes us through the establishment of her work from the sketch on out and proves that artists are very much allowed to go above and beyond the borders of reality...

EQUIPMENT: "THE FERRYMAN"

Airbrushes: Evolution Silverline 0.15 mm

Paints: Schmincke supra white, black, basic yellow, basic magenta, Siena

Surface: Schoellershammer drawing board 40 x 60 cm

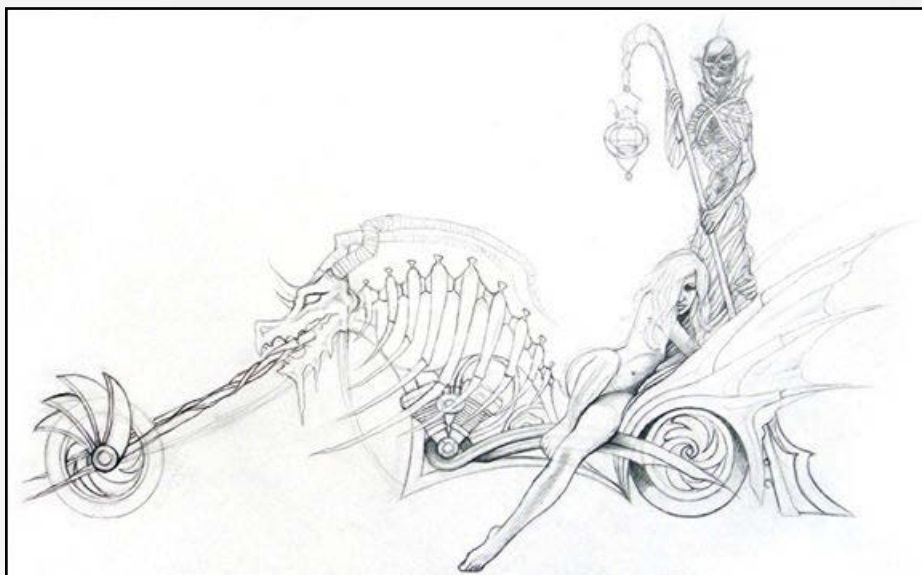
Other materials: Mechanical pencil, eraser pencil, thin brush, mid-sized brush, sponge, mixing slab, distilled water, wooden panel, magnets, PC





01 | The sketch

For some time now, I've wanted to do something with the myth about the ferryman Charon, who would take the dead across the Styx and into the realm of the underworld, and I wanted to make him in a somewhat transformed manner on paper. After some scribbling around, I manage to develop this sketch of the ferryman, who sails souls into Hades as a skeleton-like sissy bar on a monstrous chopper. I transfer the sketch as thinly as possible per freehand onto my drawing board. It'd be best if you use a mechanical pencil for this (lead B).



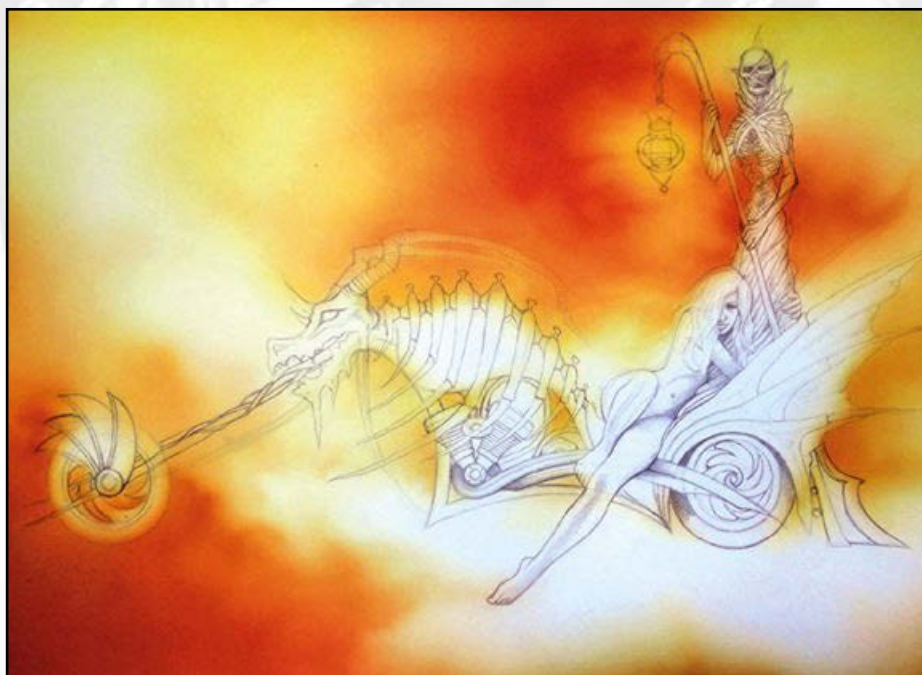
02 | Background on the computer

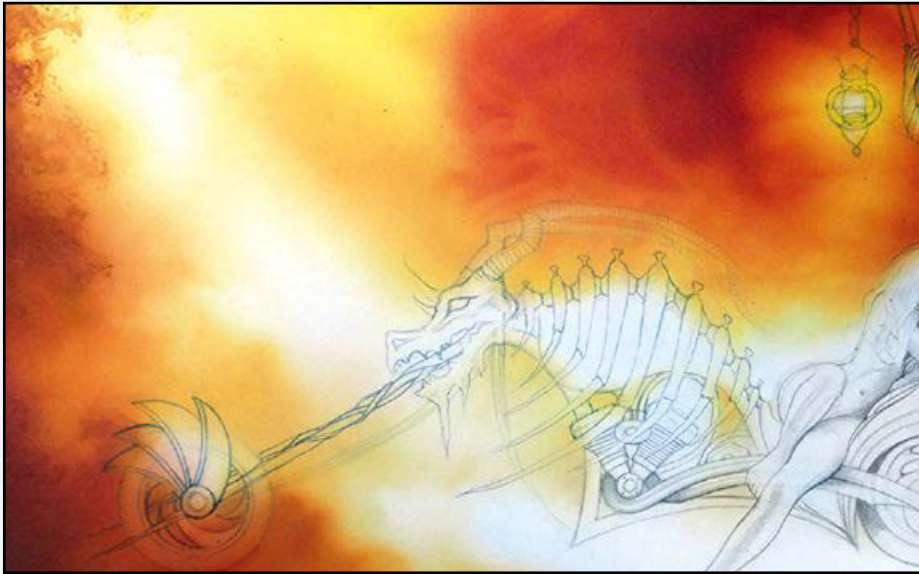
I now scan the sketch (photographing it works as well) and design a background using Photoshop. I print out the sketch that is generated on the computer in an A4 format so as to have it ready for use right away and to be able to orientate myself on it whenever I'd like while I'm brushing. Since I will be brushing the background with glazing paints, I do not draw it, since the pencil lines would shine through.



03 | Background on cardboard

On my drawing board, I start up right away with the color-intensive background. With a thinned basic yellow, I fool around with the background formations. I do the same thing with Siena. I mix yellow and magenta in a 1:1 ratio and get a lovely red, which is diluted. I use this to roughly establish the darker areas. Here you can also see the advantage of glazing paints: The figures shine through the paint and I don't need to retrace my sketch once the background is complete.





04 | Depth and structure In this step, the individual foggy patches and cloud forms are more precisely developed with Siena, yellow and magenta, depending on which color mixture best corresponds to my background sketch. The paints are always thinned out with distilled water. With a sponge and thinned Siena, I give the picture some structure on the sides. In order to get more depth and diversity in the structure, I do the same with the yellow and magenta mixed red and then that same red, but darkened with some black.



05 | Darkening When I brush with glazing paints, I always work from the lighter to the darker areas. Here you can really see that I now arrive in the darker areas in the background. For that I mix a banging red out of yellow and magenta, darken it up with black and then thin it again with water. For some areas, I leave out the yellow and only darken the magenta or mix Siena and magenta with black. After this step, the background is almost finished and now I can turn to the figures in the foreground.



06 | Paint slab For the next few steps, I can set down the airbrush for a while and make use of the paintbrush. I place my basic colors of supra white, black, basic yellow, basic magenta and Siena into separate containers on my mixing slab and get myself a cup of water for later use. Since I don't have any specific color guideline or template for the ferryman or the motorcycle and passenger, I give some thought to what it should end up looking like and begin to do some mixing on the palette. I apply the first lines of color, see how they look, and then mix the paint for the next color tints. It looks chaotic, but with that, I am much freer and can work more quickly, but don't have to delimit myself from a color standpoint and by continually re-mixing, have discovered various color shadings much like in nature.

07 | The Ferryman

I take a thin brush and begin working on the lantern, which will later be largely responsible for the light-shadow design of the ferryman. As described above, I've got my initial paints ready in the mixing slab and work again from the lighter to the darker areas. For the interior part of the lantern, I predominantly make use of the yellow and supra white, then use magenta, Siena, and black for the outer area. The greater the contrast is, the more the lantern serves as an attention getter. The lantern is a small, but strong light source and that's why the light-shade contrast of the ferryman is very high – similar to if we'd hold a flashlight under our face while in darkness. The gnarly and skeleton-like structures allow for more possibilities to work on this contrast. The procedure is the same as with the lantern. For the lighter areas facing the light, I use white and yellow and for the areas in the shade, I use magenta, black and Siena in diverse



combinations. By mixing the paints with supra white, they become more opaque and less brilliant. That's why



it's possible that I mix this in with darker paints as well.

08 | Wheels and lever wings

We've now finished a majority of the ferryman. Up to now, I have used a thin brush. For the wheels and the lever wings of the choppers, I partially use a somewhat thicker brush. The rear lever wing is widely removed from the light and covered by fog patches. For this reason, I try to draw schemes that have as little contrast as possible without hard edges, based on opaque and dark paints. The color receptors in our eyes are light-sensitive and the less light hits the objects, the more colorless they appear. I've given the lower region of the ferryman a darker design with a mixture out of Siena, magenta, black, and some supra-white, since it lies in the shade of the woman and, primarily, on the side that is turned away from the light. You can use the brush to lighten and loosen up the branches and skeleton of the ferryman at some spots by painting thin lines on the exterior sides that flow out in the background or build a loop, much like with the hair that is flowing in the wind. Since the frontal lever wing is closer to the viewer and is not covered by fog patches, it has to be clearly more detailed and richer in



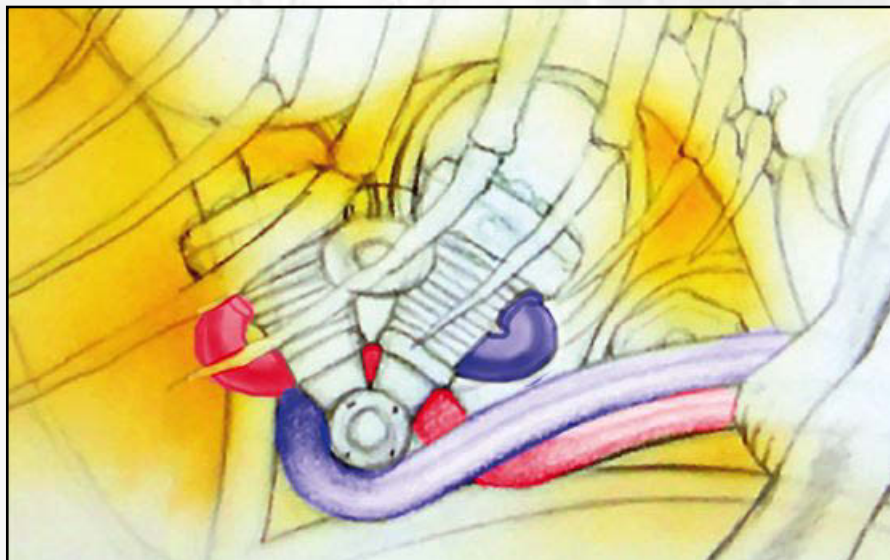
contrast than the rear lever wing. With diluted Siena and yellow, I dab some structure into the lever wing with the sponge. The shady areas are created



with magenta, Siena and black. At this point, I now draw the motor and exhaust pipe technicalities.

09 | Artistic freedom

For the motorcycle experts amongst you, you may have already noticed in the sketch that the motor of my chopper is technically doomed to fail. Some colleagues pointed out my technical lapse after I had uploaded a picture of my sketch in an airbrush forum. I then used the computer to try and find as simple a solution as possible to allow the bend to be placed at the top of the cylinder (thanks once again to the forum community for the tip). This picture was one of the possible variations. Finally, I decided to do a larger alteration to make the exhaust pipe more interesting.



10 | Glowing tank

With the frontal lever wing, I wasn't sure how exactly I would design things. That's why I went about doing the other areas of the picture and only slowly kept working on the lever wing. To give the dragon chopper some life, I've decided to have a fierce, glowing tank. I'll also have the motor and exhaust pipe glowing hot a bit later. I mean, what would a trip to hell be without flames, right? I prime the whole tank using one of the thin brushes and pure, non-diluted yellow, which I touch up a bit on the sides with some Siena and magenta so as to create plasticity.



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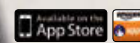
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11 | Chopper skeleton

The tank is now finished. For the spine and ribs of the dragon, I've primarily made use of Siena, magenta, and black. Thanks to the shine of the lantern, the skeleton is lit up from the upper right. For these areas, I mix yellow, Siena, and Supra-white and then paint thin stripes onto the upper right ribcage area and spine. This leads to a somewhat rawer structure and plasticity. I've also done a bit on the lever wing. For more details, I've added some thin veins with mixed red.



12 | Fork & dragon head

The fork of the motorcycle should glow a little so that it looks like it would be getting heated up by the breath of the dragon. Since the fork is only heated from one side, it is naturally going to be colder on the other side. That's why I mix yellow and white for the areas on the dragon skull and place contrasts with that hard red. For the areas near the wheel, I use magenta, Siena, and black and keep everything as dark as possible and with as little contrast as possible. The splashguard and the dragon skull are spots, on which I slowly and carefully get to with color. The frontal wheel is located in the fog and that's why I brush over it again with a thinned magenta-Siena mixture. The dragon skull is illuminated by a diffuse light source in the fog. The lantern has a larger influence on the horns.



13 | Rear part

I've also finished the lever wing and the ferryman's oar. Just like with all areas of shade, I use some mixture of magenta, Siena, and black. I also pick up the airbrush again. The rear part of the chopper is hanging in the air a bit, thus I'll shortly brush on some fog patches with diluted supra white so that the bike is inserted more harmonically into the picture. With the exhaust pipe, I continue on in a manner that is more similar to fork, but this time the motor is the source of heat. Here you just have to think that the exhaust pipe is hollow and thus, it'll be hotter on the inside than outside. There will be some glowing coming out of the holes in the rear.





14 | The woman

I prime the woman with the airbrush and diluted Siena. I then mix a light rose pink tone out of supra-white, magenta, and some yellow, thin this mixture, and add it to the spots that shed light on the lantern. A bit of the paint lands on the ferryman. This is not so bad, because I can simply erase away or paint over the color dust. Then I give the woman a bit of clothing, for which I've used the thin brush and supra white. As soon as the clothing is finished, I brush diluted Siena over the areas not facing the light to darken the white there. For the hair, I've used supra white, yellow, and magenta and paint along the individual strains.



15 | Details & finish

We've finally reached the last step and a lot has happened. The motor block area is really shining now and I add in some details with the brush such as e.g. the jungle of wires and some spider webs in the front region of the chopper. Just sign it now and the good piece of work is finished.



SARAH RICHTER

Sarah Richter was born in 1988 in Halberstadt (Germany) and has been drawing since she was a child. After her schooling in 2007, she decided to participate in a Graphic Design course in Halle and has been working as a graphic designer since 2009. Since 2011, she has also been working on a freelance basis as an illustrator and likes to apply more traditional techniques rather than working with the computer. She discovered airbrushing in 2007 and immediately purchased a set of equipment. Airbrushing is something that she's pretty much taught herself. And she most enjoys combining it with other methods.

www.5arahrichter.daportfolio.com



"Cheeeese!": Joachim in a photo-shooting with Gerald Mendez



Waiting queue at the hotel entrance on Friday



Participant Ari from Finland concentrating while working

International Airbrush Days 2015: 80 Pros and Hobby Artists from 14 Nations

That was quite an event! After approximately a year and a half of planning, roughly 80 airbrush pros and hobby artists from 14 countries met up from May 1st–3rd at the International Airbrush Days in Hamburg. The unique workshop event offered a program consisting of over 40 seminars and presentations, from which the participants could select right there on site. Already a good half hour before entry, a long line formed on the first day of the event right up to the doors of the Arcotel Rubin. Over 60 participants had their ticket in their hand and waited to see their "stars". Inside, they were surprised by top artists Craig Fraser, Dru Blair, Gerald Mendez, Simon Murray, Ingo Körner, and Georg Huber, with whom the participants spoke and discussed things even before the first workshops, allowing everyone to get into the swing of things right off the bat. After an opening speech from ASBS Chief Editor Roger Hassler and his wife and colleague Katja Hassler, the first four hour workshops and two-hour demos began, led by the six main lecturers. In addition, Heidi Christensen from Denmark provided a beginners workshop for even the newest of airbrushers could get up and going for the next two days.



Jörg and Mark in the workshop held by Gerald Mendez



Custom Painting rocks: Simon Murray and his students



Helpful tips from the master: Georg Huber and his student Felix



Just another Star Wars illustration: No problem for Craig Fraser



Effect paints specialists amongst themselves: Holger Schmidt and Gerald Mendez



Good moods early in the morning



Dru Blair's right and left hand: Rüdiger and Silvia



Bodypainting from Steek from Guadeloupe



Not only a copyright expert, but also a hobby brusher: Peter Gahbler



Undivided attention for Craig Fraser



Dru Blair shows Fitto's painting technique

On the second and third days of the event, the seminars held by the pro teams were enhanced by a few local experts. Varnishing expert Holger "Candyman" Schmidt shared his knowledge about effect paints, Uwe Scheuten taught the participants T-shirt airbrushing, lawyer Peter Gahbler informed everyone about copyrights, photographer Claus Döpelheuer took a look at professional photography and Steek, the one and only bodypainting artist all the way from the Caribbean, whipped up an impressive piece of body artwork in no time flat. Despite the many thoroughly interesting topics, the highlights of the weekend certainly were the stars from across the ocean as well as their German colleagues. The "battle" for the respective 18 spots in the workshops fortunately remained very peaceful, as many participants were very satisfied just watching from the sidelines at the workshops and demos.

Inquisitively, the participants asked a whole lot of questions and used every opportunity to get a photo with their favorite artist. The sponsor team from Iwata and Createx was also very happy about the interest in airbrushes, compressors, paints, templates, and accessories, which could be purchased on-site in the event store. As such, it was a huge honor for the organization team that not only the European Iwata representatives from Italy and Germany were there, but also that the product developer and former CEO of Iwata Medea USA, Will

Naemura, made the trip to Hamburg. There was a disappointing setback for all involved through very short-notice cancellations by Fitto and Steve Driscoll. For health reasons, Fitto had to cancel his journey to Germany just two days before the event while Steve Driscoll simply didn't show up at the airport, leaving the organization team simply waiting empty-handed without a word at the airport. Thanks to the very professional and creative work of the other artists and helpers, it was possible to fill the few holes in the event plan within but a few hours such that the participants didn't have to miss anything.

Participants, lecturers, the team, and sponsors alike were just ecstatic about the event and thus, one glaring question seemed to loom over everyone: When will the next International Airbrush Days be held? One thing is for certain and that is that it will definitely take place again. When and where – that's something you'll find out in good time right here in this magazine...



T-shirt airbrush workshop held by Uwe Scheuten



Horse portrait demo from Gilles Bachmann



Who actually really painted this? Simon Murray, Gerald Mendez and participants on Gerald's Artwork



Results from the mixed technique workshop held by Georg Huber



At the beginner course with Heidi Christensen



Skulls with Simon Murray



Welcome to Hamburg: Lecturers, sponsors, and organizers greet the participants



"Hairy" workshop held by Ingo Körner

KEEP THE DATE!



Modell-Hobby-Spiel 2015: The Airbrush Exhibition goes on!

The airbrushing exhibition at the Modell-Hobby-Spiel event in Leipzig, Germany, now features a new organizer and sponsor: The German Airbrush-Association (Airbrush-Fachverband e.V.). Since mid-March, the airbrush exhibition has been scheduled to take place in the Glashalle under the supervision of the branch association. The Airbrush-Fachverband e.V. offers airbrushing artists, whether hobby artists or pros, exhibition spots in various sizes and price situations. Members of the association profit from an extra discount and preferred selection. Planned is also an airbrush program with workshops, presentations, and consultation – much like had been the case in recent years in Hall 5. The Airbrush-Fachverband will assume the tasks formerly conducted by Brigitte Plüschke, who had run the airbrush exhibition 12 years long on an honorary basis. Thanks to her dedication, the Modell-Hobby-Spiel has established itself in Leipzig into one of the central meeting spots of the airbrushing scene. The first October weekend is always a fixed, planned date for many artists and airbrush fans.

This year's Modell-Hobby-Spiel event will take place from October 2nd to 4th, 2015. Information and registration documents for the exhibitions can be downloaded from the official German Airbrush-Fachverband website.

www.airbrushfachverband.de/mhs.php

www.modell-hobby-spiel.de

Photos: Harald Rettich and Jörg Warzyceck

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KEEP THE DATE!



Bodies & Beats: World Bodypainting Festival 2015

The 18th World Bodypainting Festival is about to begin: Under the motto "The Fusion of Bodies & Beats", the bodypainting world will meet together from July 3rd through 5th at the Austrian Wörther See. Artists from 45 countries will battle it out during the three main days to become the World Champion for bodypainting in the categories of Airbrush, Brush/Sponge and Special Effects as well as Facepainting and UV Effects. Going above and beyond that, there'll be other awards for amateurs, in the field of make-up and installation art. The bodypainters are truly challenged as the topics will be "Games – People Play" and "Surrealism – Reshape your Reality". As far as the festival program is concerned, there'll be a lot going on like every year. Providing music will be US stars Sean Paul and Gentleman as well as 30 other bands and other DJs. Fashion, art, and artistry will be just as much a part of the fun as new funky swimming events at the beach pool next door and shopping at the lifestyle market held at "Bodypaint City". Already as of June 28th, the WB Academy will also be offering a comprehensive workshop program with the stars and pros in the scene. Entry to all three main days begins at 49 EUR. Day tickets are available depending on the day as of 19 EUR.

www.bodypainting-festival.com

Photos: World Bodypainting Festival



KEEP THE DATE!



Poland puts out International Airbrush Competition

Airbrush'Lab is Poland's largest airbrush platform with news, tutorials, tests, and forums. This is where Polish airbrush pros, beginners, and hobby airbrushers meet to learn, discuss, and chat about all things airbrushing. Since 2011, the Airbrush'Lab has run a competition every year, making it international for the first time in 2014. This year, the contest will take place for the first time with an open concept, that is, there are no topical specifications or delimitations with respect to the surface or motif. Whoever would like to participate only need send a photo of his or her work to Mariusz Sadkowski (info@airbrushlab.pl) by the end of June. Belonging to the jury are well-known artists and industry representatives such as Marissa Oosterlee, Dru Blair, JW Baker, Jürek Zamoyski, Thomas Olczyk, "Airbrush Tutor" Mitch Lowther, ASBS Chief Editor Roger Hassler, and PANDKG magazine boss Lynda Johnson.

www.airbrushlab.pl

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Coming up in the next issue:



Monkey Business

A Portuguese artist living in Finland, Ari Huttunen de Carvalho, has sought out a friendly chap: His gorilla portrait requires a whole lot of dark paint and a lot of patience to fine tune the wrinkly and hairy face in such an impressive manner.



Miss Wet T-Shirt

A lovely back.... The wet T-shirt simply leaves you guessing just how beautiful the young lady is. With paints, that are just as transparent, erasing and colored markers, Jaroslaw Bytow has put together a hot portrait.



Requiem for a dream

Jeroen van Neijhof loves the beautiful things that surround him. That's why he paints particularly beautiful women. The middle-aged fantasy portrait contains hundreds of fine details, which allows you to discover new details with every glance.



Happy Halloween!

Better don't ask „Mr Snuggles“ for „trick or treat“! US artist Chad Mahone created this nice fellow freehand and with a lot of texture techniques, such as stencils and Artool's effect spray „Killer Grunge FX“!

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